

cinema canada

#28

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**François Barbeau: Art Director
A Conversation with Hugh Faulkner
Why Go to Cannes in the First Place?**

Motion picture making and Kodak.
Together we've come a long way.



Picture courtesy: Historical Collections,
Security Pacific National Bank, Los Angeles

May 1976
Third Edition, number 28

Editor/Publisher: Jean-Pierre and
Connie Tadros. **Associate Editor:** Na-
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Phyllis Platt. **Art Direction:** Louis

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middle row: **Lies My Father Told**
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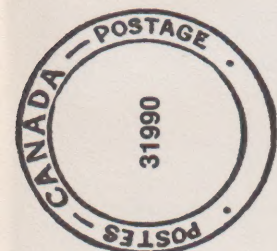
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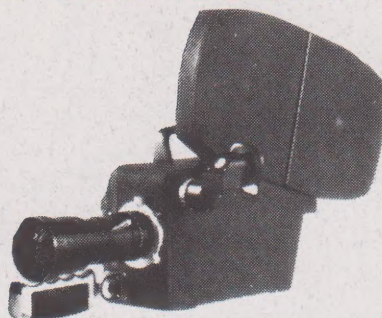
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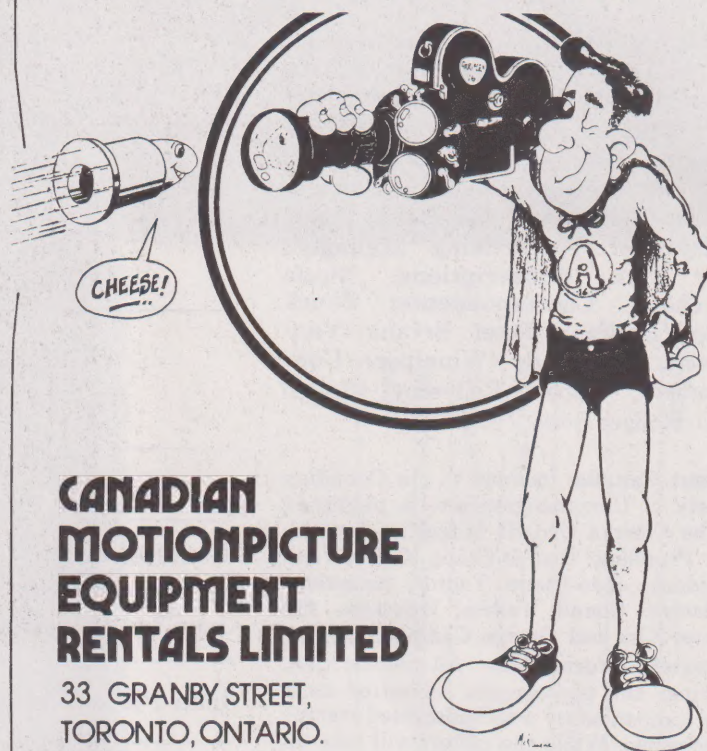
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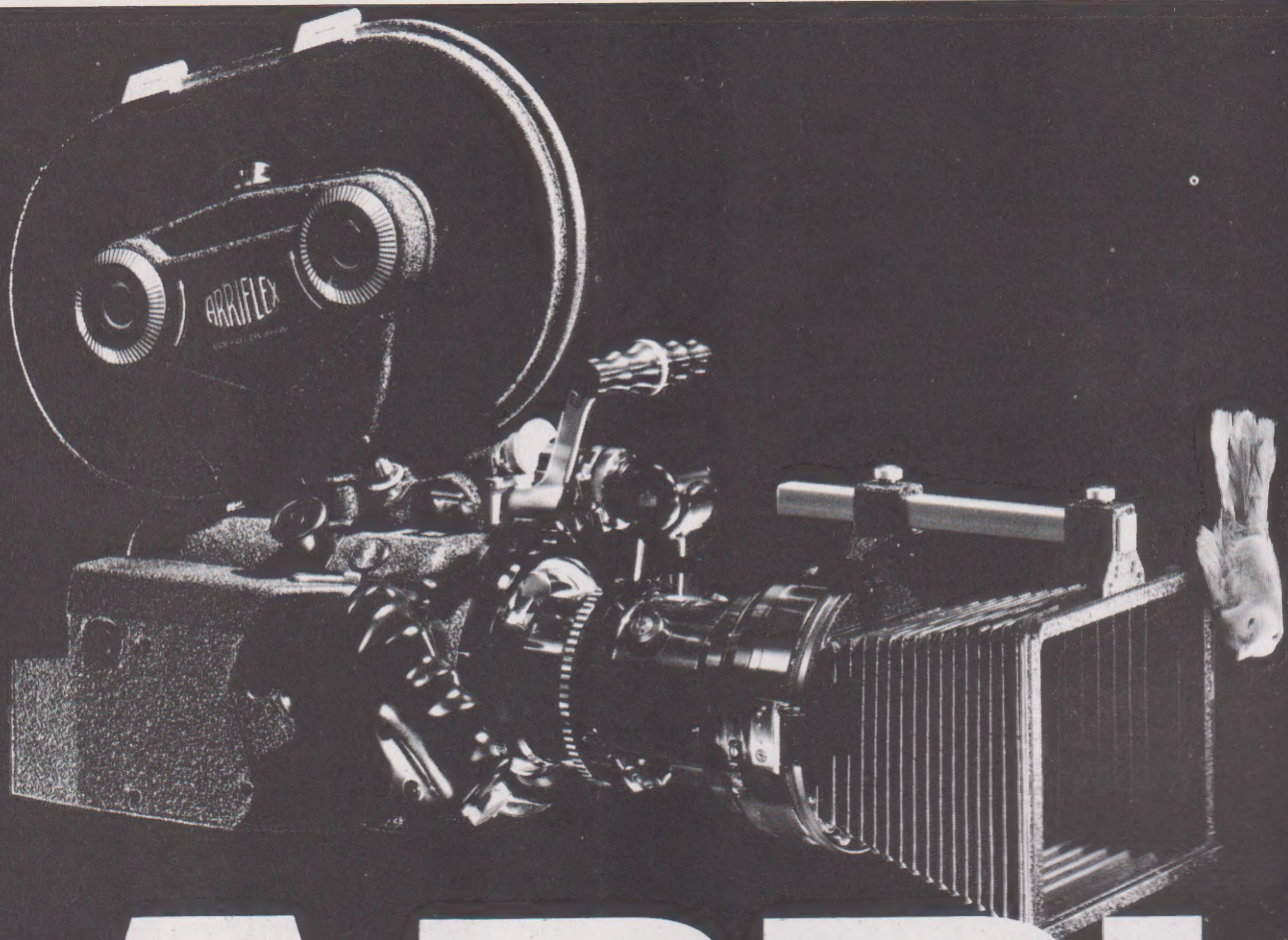
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REVERB

Deliberate Eavesdropping

It was with considerable interest that I recently read John Hofsess's report (*Cinema Canada* no. 24) of Don Obe's report of a conversation Obe overheard at Joe Bird's restaurant in Toronto between Robert Fulford and some unidentified person. You will understand my interest when I tell you I was the other person. I hope, therefore, you will permit me a few remarks.

First, I think you should be aware that I suffer from an irritable colon. One of the results of that condition is that I never eat with people who are loud. Doing so upsets my stomach. My children have had to learn to eat quietly. We don't keep a dog because it might bark during meals. As a matter of principle, I eat out only with softspoken people. That's why I occasionally permit Bob Fulford to join me over lunch; he's softspoken. I myself am even more softspoken. People frequently have to lean forward to catch the pearls of wisdom that drop from my lips. Given all of this, it seems to me unlikely that Obe could have "overheard" our conversation. What seems more likely is that he deliberately eavesdropped on it.

Second, Obe isn't a very good reporter. The Hofsess/Obe description of our conversation attributes to Fulford some things that I in fact said (let's give credit where credit is due), and at least one thing that I'm reasonably certain neither of us said. It was I who raised the question of Hofsess's competence as a book and film reviewer. I remember mentioning a *Maclean's* film column in which Hofsess argued that Canadian filmmakers had always been behind the times. His prime example of this was that as late as 1933, years after the rest of the world was making sound movies, Canada was still producing silent films such as *Carry On Sergeant!* (The fact is, *Carry On Sergeant!* was made in 1927-28 when silent films were still being made everywhere.)

What I'm reasonably certain neither of us said is that Hofsess's work is "a complete embarrassment" and that it was "completely incomprehensible... how any of it ever got published." In my own case, although I don't particularly like Hofsess's work as a critic, I think he's written some first-rate profiles – most recently a piece on track steward John Damien in *Weekend Magazine*.

Third, I'd like to comment on the question of the confidentiality of the material contained in the film script. Hofsess wrote the script because he wanted to make an autobiographical film – a film about John Hofsess that would be seen by hundreds of thousands of people. To complain that two people over lunch were discussing "the intensely personal information" to be contained in the film seems ludicrous.

Morris Wolfe

Long-Overdue Publicity

We're all most grateful to Natalie Edwards for giving our *Canadian Filmmakers Series* some long-overdue publicity in her article *It's film all right, but is it art?* in your last issue. She is correct in assuming that the shorter package this year represents about what we can afford to back consistently for a long-term program. After bookings lasting nearly a year we hope the films, as an archive at the National Gallery, will prove useful to filmmakers and historians of film in the future.

We have noted her criticisms too – titles clearer, longer leaders between films and more information on the filmmakers – but should explain that the films come to us complete and we have no practical way of arranging changes with the filmmaker (maybe some of them will have read the article and heeded the good advice) and that we have a devil of a time getting any information of a biographical sort from any filmmaker.

Richard Graburn
Head
National Program
The National Gallery of Canada

Your Decimal Is Showing

The following letter was addressed to Robert Rouveroy, c.s.c., author of the *Rough Cut* column in issue no. 26.

Dear Bob:

Thank you for your column "Rough Cut"; to me it is entertainment and information under one heading. I've got only one problem. As you know, I am in the service business and make my living repairing cameras and lenses. I call myself a specialist on zoom lenses and quite a few cameramen can verify this. But you are writing about tolerances on the Canon zoom of 0.0015 mm. Sorry, I have to close my shop because my collimeter reads only 0.01 mm and did not create any problem up till now. But if some guy walks into the shop and wants a calibration of 0.0015 I have to pass and will send him to you. Furthermore, I want to know where you buy your gels. If they are 0.01 mm thick you should not have any problem using them behind the lens because the most common camera calibration is minus 0.01. Anyway, I think your decimal point slipped a little bit to the left side and you will correct this in the next edition of *Cinema Canada*. Regarding the C-mount, I have to come down on you as well. This little screw mount has the reputation of being the most positive locking device for optical systems. It is self-centering, which keeps your zoom

lens tracking properly; it is to a degree self-cleaning, done by rotating mounting process, and when designed heavy enough nearly non-destructible. Other camera manufacturers have invented some fancy snap locks and bayonet locks, where you spend more time keeping them clean than shooting. So don't knock the screw – it is still the best fastener! But you can get bad and good screws and that's where the problem starts. Keep your C-mount well maintained on your zoom lens and use a camera with a solid front – forget about a turret; it is a compromise – then you will find out that you don't need a beautiful zoom support.

On zoom lenses in general, you can say they are not as good as prime lenses but if you spend the money you can get one trimmed out that you cannot see the difference between prime and zoom lens on a blowup. If you don't believe me, check with Reg Morris! I trimmed his a long time ago and he is still happy with it.

Keep up the good spirit; I enjoy your articles and I hope I will be able to jump on your back from time to time.

Gerd Kurz

Rouveroy replies:

... having been brought up on the metric system I'm deeply ashamed to admit I goofed a decimal point. I do stand by my observations on the C-mount, however. There is a difference between theoretical tolerances and conditions and the practical experience. To paraphrase Gurd's declarations on the merits of good and bad screws, a good C-mount screw can be very good, but a bad screw is horrid. Now for the percentage point...

Cannes Special

This issue of *Cinema Canada* is a special one, destined for distribution at the Cannes Film Festival. It is not a representative issue, and many alterations have been made. *Reverb* has been cut by two pages, and *Historical Notes*, *Tech News* and *Rough Cut* have all been removed, as have the *Book Reviews*. Readers will find all these sections back again in issue no. 29.

The Editors

Erratum

Our apologies to Joan Irving, who did not receive credit as the author of the film review *The Working Class on Film* which appeared in issue no. 27.

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FILM NEWS

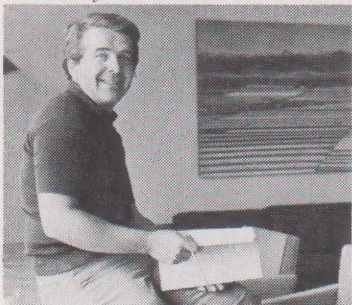
Major Developments

TREASURY BOARD head Jean Chretien recently presented budget estimates for federal funding of arts grants for the next fiscal year, and the results are pretty well what was expected. Total funding will be \$598 million, up 14.5% from last fiscal year. Total Canada Council allotment is up 11% to \$36.3 million; the CBC is up 18% to \$415 million, but that includes \$11.2 million for the Olympics; the National Film Board received \$20.9 million last year, and will now get \$25.7 million, a small part of which again goes to Olympic coverage; Public Archives, which includes the National Film Archives, goes from \$9.5 million to \$14.4 million; and the CRTC is upped from \$9.7 million to \$12.4 million, mainly because telecommunications are now included in its mandate.

TORONTO STAR columnist Sid Adilman received a news leak that touched off a series of memos and letters. Seems the Tompkins management report on the film industry, handed to Hugh Faulkner in mid-April, recommends establishing a comprehensive agency to oversee all aspects of Canadian film, private and public. With the agency comes a film czar, and under its umbrella would be the NFB, CFDC, Canada Council film activities, and maybe even CBC drama. Or so Adilman's sources said.



Sydney Newman
André Lamy

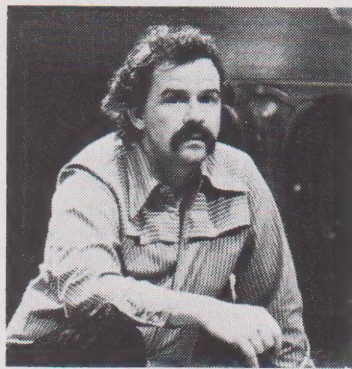


Government Film Advisor Sydney Newman and Government Film Commissioner André Lamy rushed memos to Faulkner supporting the super-agency. But it must be remembered that this type of setup was discussed before, during the regime of Gérard Pelletier as Secretary of State.

We'll find out more on May 1st, when, it is said, the management report will be made public. Faulkner must accomplish something by year's end, because CFDC funding expires next spring. Look for some combination of government aid with the main burden being carried by private industry.

Production

OLYMPICS: Details about the official Olympic film are pretty well set now, and guidelines are mainly that all events be covered. To that end a \$1.2 million budget – \$900,000 from the Olympics and \$300,000 from the NFB – has been set. The



Jean-Claude Labrecque

film will be shot in 16 mm and blown up to 35 for commercial distribution. The NFB receives world commercial rights until 1980, as well as ownership of out-takes for its archives. The stereo production is due out by late May, 1977. It will be the first Olympic feature shot with sync sound, because of a technological innovation of the NFB's: the Chronocode time index system. Timing numbers are printed on the picture film and on magnetic film when the camera is on; both are co-ordinated by a special quartz clock. Production personnel include producer Jacques Bobet, director Jean-Claude Labrecque, assistant

director René Pothier, production manager Ashley Murray, technical director of sound Serge Beauchemin, and chief editor Werner Nold.

Don Owen's **Partners** is tentatively scheduled for a June release, as is the Harvey Hart-Harve Sherman effort, **Shoot...** Dennis Zahouruk's **Brethren** may be destined for TV... **The Mourning Suit**, distributed by Cinepix, has tentative openings in Montreal in the spring, Toronto in late spring, and Vancouver in the fall. Director Leonard Yakir is working on another script, entitled **Victims**. . . David Cronenberg's feature continues to pick up title changes. Called **The Parasite Murders** or **Shivers** in English Canada and **Frisson** in Quebec, the title is **They Came From Within** in the States. I still like **Orgy of the Blood Parasites** best.

THE CBC is currently shooting a biography of Lord Beaverbrook, the first of several drama documentaries by the current affairs department under head Peter Herndorf. Producer of *Beaverbrook* is John McGreevy, and the program will include interviews with those involved with Beaverbrook, as well as dramatized portions with John Colicos and Neil Munro as the elder and younger Beaverbrook respectively, Chappelle Jaffe, Maurice Podrety, Donald Davis, Gerard Parkes, Joseph Shaw, and Elizabeth Shepherd... Current affairs has also bought the rights to Peter Newman's best seller *The Canadian Establishment*, and producer Cameron Graham will again collaborate with Newman on a mini-series. They worked together previously on *First Person Singular* and *The Tenth Decade*.

THE ONTARIO GOVERNMENT is preparing a brochure to entice Hollywood to run up and use all the great facilities and locations and workers Ontario has to offer. The brochure will include a location summary and an index of production services... Arthur Hillier will film some of his new feature, **The Silver Streak**, about trains, in the Toronto and Calgary regions.

ZEV BRAUN, American producer, talking about the film **The Little Girl Who Lived Down the Lane**, recently filmed in Montreal under the Harold Greenberg-Cinévidéo banner:



Harold Greenberg (Astral Bellevue Pathé) and Claude Héroux (Cinévidéo)

"Officially this is a Canadian-French co-production, but it is strictly an American picture put together with an international director, Nicholas Gessner, and international backing." Gessner gives the film its French co-nationality, he went on, and the financing came from America, Canada, and Switzerland.

Festivals

CANNES: The official decision about Canadian official representation in the main Cannes competition has been announced – there will be no official Canadian entry. Seems the world competition was too strong. Four features were presented to Cannes director Maurice Bessy – Gilles Carle's **La tête de Normande Ste-Onge**, Clément Perron's **Partis pour la**



Second Wind



L'eau chaude l'eau frette



L'amour blessé

gloire, Don Shebib's **Second Wind**, and André Forcier's **L'eau chaude l'eau frette**. It's the first time since 1971 that Canada has no entry in the Grand Prize competition, and it follows last year's shared best director win by Michel Brault.

There will be Canadian content, however. **L'eau chaude l'eau frette** and **La tête de Normande St-Onge** will go to the non-competitive Directors' Fortnight while **Le temps de l'avant** by Anne-Claire Poirier will be in the Critics' Week selection. **L'amour blessé** by Jean-Pierre Lefebvre will be screened in L'Air du Temps, a new category this year. **Metamorphosis**, a short film by Barry Greenwald, is the only Canadian film in competition.

The Canadian delegation will be large and technically equipped. André Lamy will be the official delegate, and along will be the Festivals Bureau's Jean Lefebvre and Jacqueline Brodie, and probably CFDC Executive Director Michael Spen-



La tête de Normande St-Onge

cer, as well as various producers and directors and distributors. Canadian features will again be screened at the Vox Theatre, and most will also be available on videotape to ease time problems for harried foreign buyers.



Shooting *The Man Who Skied Down Everest*

BUDGE CRAWLEY'S *The Man Who Skied Down Everest* won an Oscar as Best Documentary Feature at the recent Academy Awards, and that other Canadian, Mary Pickford, received an honorary Oscar from the Academy... **Tarzan Doesn't Live Here Anymore**, an episode of TV Ontario's *Africa File* made by John Labow and Karl Parent, picked up an award at the Ohio State Awards... Crawley's **Janis** was screened at the Belgrade Festival in March... Queens University was the site of a Canadian Contemporary weekend in March, with screenings and receptions and seminars with the Queens film studies people and director Frank Vitale.

OTTAWA 76: More information about the Canadian Film Institute's Ottawa 76, featuring the Annual International Animation Festival from August 10 to 15 (the four days previous will present new features). Deadline for entries is July 1, and any frame-by-frame is eligible. Submissions can be by the filmmaker, sponsor, company, agency or institution. An international jury will pick the winners from among five categories. Also scheduled are retrospectives, workshops, out-of-competition screenings, and receptions for the international

participants to meet the local filmmakers. Accommodation and entry forms are available from Festival Director Wayne Clarkson, The Canadian Film Institute, Suite 1105, 75 Albert Street, Ottawa.

Coming in the fall in Toronto is producer William Marshall's super festival. The first of what he hopes will be not an annual event but one that occurs from time to time, it's set for October and plans include international screenings, Hollywood premières, and much gaiety... All of which leads one to ask: Whatever happened to the Canadian Film Awards?

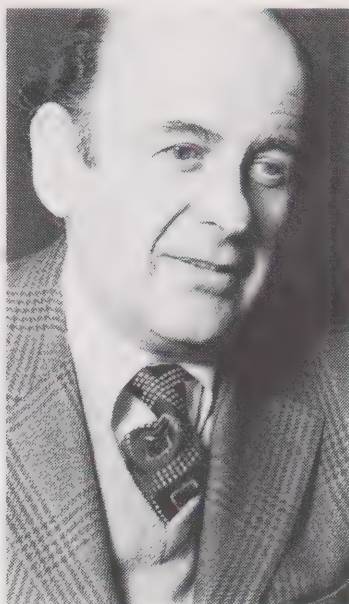
Random Notes

GROUPS: The Council of Canadian Filmmakers appeared in person before the Bryce Commission on Corporate Concentration in Toronto in late April. The CCFM earlier filed a written brief... At the Canadian Society of Cinematographers' April meeting in Toronto, guest speaker was Crispin Rhodes of W. Carson. A film on the presentation of the Roy Tash Awards was shown, along with CSC efforts by cameraman Yuri Spilney (**Tamara's Tapestry World**), cameraman Kuri Kurita's **Magic Island**, and DOP Ken Gregg's **A Bird in the House**.

APPOINTMENTS: Peter Bryant is now on the Advisory Committee of the CFDC, although no one from the West is on the select working committee. And critic Les Wednan was chosen by the British Columbia Film Industry Association as the West Coast board member of the CFDC, and they're waiting for approval from Michael Spencer... Daryl Duke has been named president of CKUV-TV in Vancouver, a new UHF channel scheduled to begin in September. And BC's adventurous Communications Mandate, with programming input by filmmakers, is now officially cancelled by the new government...

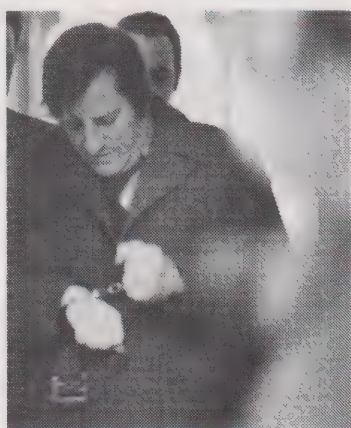
Bryan Flemming of Halifax has been appointed to the CBC Board of Directors for a five-year term. The 37-year-old international law specialist has been active in the Canada Council and in Maritimes arts organizations... Jean Fortier, former head of the Liberal Party's Quebec wing, and Charles Dalfen, now BC's deputy minister of transportation, are the new CRTC vice-chairmen. The CRTC has been increased to nine commissioners to handle additional telecommunications duties. Orders-in-council appointed the new commissioners, with more to be named. One prospect is Louis Gagnon, who was head of Infocan and left for the UN when Infocan started getting flak; he's an old friend of Trudeau's.

FILM HOUSE announces the appointment of Nolan F. Roberts



to its Sound Department staff. From a start as location mixer with Crown Film Unit in England, Nolan was location dubbing-mixer for 10 years with Associated British Pathé, 2 years at Twickenham Studios, followed by 10 years at Shepperton Studios, the last 5 of which he was Chief of Sound. His senior expertise in location sound work, as well as studio mixing and dubbing, will now be available to all Film House clients. The appointment reiterates Film House's commitment to the highest quality sound product.

RESULTS: Crawley's documentary **The Man Who Skied Down Everest** was nominated for an Oscar and thereupon picked up by an American distributor, Specialty Films of Seattle. The film won the Oscar for Best Documentary Feature and was immediately given a run in three theatres in Toronto, one of only two cities that showed the film before (the other being Los Angeles for Oscar eligibility). It had a respectable gross the first time around in Toronto; this time was a disaster: about \$6500 total for the first week. It was moved to a smaller house. The ads read 'Canada's Oscar Winner' but that didn't help... Michel Brault's **Les ordres**, not successful at all in theatrical release, is booming in the uni-



Les ordres

versity circuit, with 25 bookings a month... CFDC head Michael Spencer and writer Maq-boul Jung were married in Montreal in March... Jeannine Locke's CBC interview with Prince Charles drew 2.1 million viewers, according to CBC ratings... And all the journalistic drama series drew over a million... CBC children's

show ratings are much higher than last year, some as much as 50%.

OTHER BROADCASTING NOTES: David Helwig is leaving as CBC drama department literary manager soon. He'll return to writing and some teaching at Queen's University... The CRTC criticized Hull station CFVO-TV, a co-op TV station, for allowing its Friday night blue movies to become too racy. The most popular part of the station's programming, and thus a good source of revenue, it is watched by Anglophone Ottawa as well. Toronto's CITY-TV cancelled a Friday midnight blue movie, also extremely popular, under pressure of police censorship and harassment...

CABLES: Continuing the attempt to retain lucrative Canadian ad sources in spite of Bill C-58 which declares such expenditures not deductible for tax purposes, a group of American station owners have offered to set up separate corporate operations here so they can pay tax to Canada on Canadian revenue. They didn't exactly label the enterprise "branch plant" or say what they'd do with the revenue that wasn't taxed, but they didn't have to say anything... Continuing the federal-provincial battle over control of cable TV, Communications Minister Jeanne Sauvé said in Montreal that if the two levels of government can agree in negotiations, some local aspects of cable might be transferred to the provinces, especially since Saskatchewan is putting pressure on the CRTC for Sasktel to own provincial cable hardware, which means provincial participation.

SCREENINGS: Donald Brittain's NFB documentary **Volcana** on writer Malcolm Lowry was shown on the CBC in April... **Recommendation for Mercy's** American distributor, Cinemashares International, has devised a new ad campaign for the film, and late April openings in 13 U.S. cities were planned.

THE BIG GUYS: Halifax in mid-May will be the site of the Rocca hearings to determine whether Rocca Cinemas have been harmed by major foreign distributors and exhibitors who

have, according to Rocca, denied him access to the big first-run features. Rocca will



John Rocca

be armed with his booking schedule for the past five years, and has asked several film community members to be witnesses, including Kirwan Cox. The session should last five to 10 days.

Ontario

The Isaacs Gallery and Poor Alex Theatre in Toronto are joining forces to present, in two series showings, the complete film works of Michael Snow. Dates are April 22-25 and April 29 - May 2... On TV Ontario's Mike McManus Show March 26 was expatriate Alex Barris, who talked about the Canadian colony in Hollywood... Scott Young, one of the three commissioners on Ontario's Violence Commission, says that attacks on chairman Judy LaMarsh's \$250-per-day salary are being made simply because she's woman; in the past, says Young, no one complained that the fee, an amount always given to commission chairmen, was too high - it's just that LaMarsh is the first woman head. Perhaps if Mr. Young looked closely he would see that the complaints are not sexist, but simply because many Ontarians feel that the whole commission is a waste of money... Ontario Theatres Branch, responsible for licensing theatres and censoring films, has begun to place warnings in newspapers - inside a particular film's advertisement. Usually such comments are run in provinces where filmgoing is classified, not censored.

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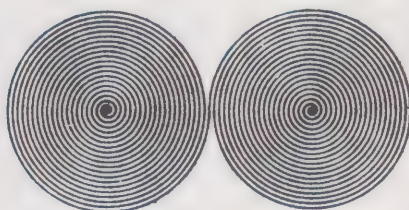
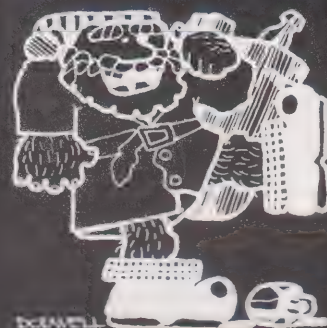
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QUEBEC

APFQ. The Association des producteurs de films had its annual convention in Quebec city on April 9, 10 and 11. The minister of communications from the province and the secretary of state and his under-secretary from Ottawa all came to address the convention at what has become an annual work and re-orientation session.

This year, two items seemed to predominate: Radio-Canada and its poor relations with the private sector, and the reorganization of the province's cinema agencies under the Direction général du cinéma et de l'audio-visuel (DGCA).



Pierre Lamy and Claude Fournier talk with Denis Hardy (centre)

The producers read a long brief concerning Radio-Canada which is now being written in its final form and will be presented to Mr. Faulkner, secretary of state. Unable to get valid statistics from the network, the producers estimated that 70 hours of its total of 2500 hours of film are made in Quebec. This figure includes the National Film Board productions. Although the figure was disputed by representatives of Radio-Canada (the APFQ holds open conventions), even the representatives could not find more than 150 hours of locally produced programming. The brief should be ready by the middle of May.

Provincially, the producers were anxious to know who will be at the head of the DGCA, the agency through which will funnel all sponsored films. Many were also alarmed by the nominations which had been made to posts within the DGCA and were anxious to hear what method had been used to fill these posts.

Gérard Frigon, assistant minister of communications, addressed a workshop Saturday afternoon and put many fears to rest. First, he specified that all nominations to the DGCA were temporary and would be sub-

mitted to the normal process of competition for civil service jobs. Second, he announced that the director of the DGCA had been chosen and would be announced within a matter of days. (At this writing, one month later, no public announcement has been made though it is rumored that Robert Bastien will soon be named. Bastien has worked with Claude Giroux, a Québécois best known for having produced *Un homme et une femme* in France.) Frigon accepted the suggestion of the APFQ that a joint committee be formed by members of its organization and the DGCA in order to discuss this new administration more thoroughly. (Although of no particular concern to the producers, the DGCA will also administer the Information and Classification Service and the Cinéma-thèque Nationale.)

Denis Hardy, minister of communications, spoke on Friday evening about the Institut, that organization made up of members of the private sector which he will appoint, following the recommendations of the professional associations which were consulted, and which will counterbalance the DGCA. He suggested that the contract which the law requires between his ministry and the Institut need not be annual but might be renewed every three years. The Institut will have a budget of \$4 million; he insisted that this sum does not include the funds for government-sponsored films. A budget breakdown includes production, distribution, exhibition, and might go so far as to permit the establishment of a film school, study scholarships, distribution prizes and so on. Hardy has not yet appointed members to the Institut; it is thought that he is waiting for the DGCA to get organized. Both organizations should be functioning by June.

The third item on the agenda was discussed in a closed session. The APFQ was faced with an ultimatum from the Syndicat national du cinéma



Aimée Danis, newly elected president of the APFQ, during a production last year



Pierre Thériault and Paule Baillargeon in *La piastre*

concerning working conditions and wages which were to be effective on April 1. At the end of the session, it was announced that the APFQ would begin negotiations with the SNC and that Louise Ranger had been chosen to negotiate in conjunction with the board of directors.

EXHIBITION. By the end of April, two low-budget Québécois films had made it to the screens in Montreal. *Chanson pour Julie* by Jacques Vallée and *La piastre* by Alain Chartrand were both playing in downtown theatres. They opened to generally bad critiques and small audiences. *Jos Carbone*, a film made in the Lac St-Jean region by Hugue Tremblay, opened on May 6. Meanwhile, *Second Wind* opened with the discretion now associated with English-language features from Toronto: little publicity, no effort to contact the French-speaking press, and no subtitles.

FRANCE FILM. Three new theatres have been added to the scene in Montreal; a fourth will follow. La Compagnie France Film opened the three theatres April 17 when the huge Complexe Desjardins — a new office building, hotel and shopping centre complex — opened in downtown Montreal at the corners of St. Catherine St. and Jeanne-Mance.

The largest theatre seats 500, two others have 250 places. One of these is equipped for both 16 mm and 35 mm. The fourth theatre accommodates only 109 people and is only equipped for 16 mm films.

AQDF. The Association québécoise des distributeurs de films has elected a new executive board. The new officers are Rock Demers, president; Marcel Paradis and André Link, vice-presidents; Nicole Bois-

vert, secretary-treasurer; and Richard Moranville, André Pénin and Didier Farré, directors.

CQDC. Lucien Hamelin, the director of the Conseil québécois pour la diffusion du cinéma, resigned his post in an open letter in the middle of April. His resignation was accepted by the board of directors, which consists of representatives from four organizations: the Association des producteurs de films au Québec, the Association des réalisateurs de films du Québec, the Syndicat national du cinéma and the Syndicat général du cinéma et de la télévision (section ONF).

In his letter he stated that a class struggle was going on within the administration of the CQDC and that the producers and directors were insisting upon his resignation in order to get into the good graces of the Direction général du cinéma, the provincial cinema administration. The five employees of the CQDC also resigned to underline their confidence in Hamelin, an avowed Marxist.

The CQDC distributes "difficult" Québécois films throughout the province and abroad in order to insure that films which cannot get distributed through the commercial circuits still reach the people. There has been criticism of the functioning of the CQDC, aimed both at the kind of film it selects to distribute and at the selection of provincial organizations with which it collaborated. Screenings are followed by discussions about the films and, there too, there have been accusations of manipulation of the public.

Hamelin's resignation was followed by letters of support from the unions and by silence on the part of the directors and producers. The distributors, who were once on the board of directors, withdrew last year.

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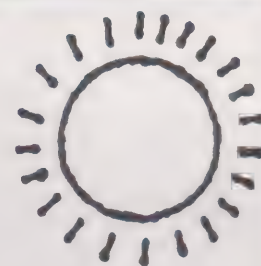
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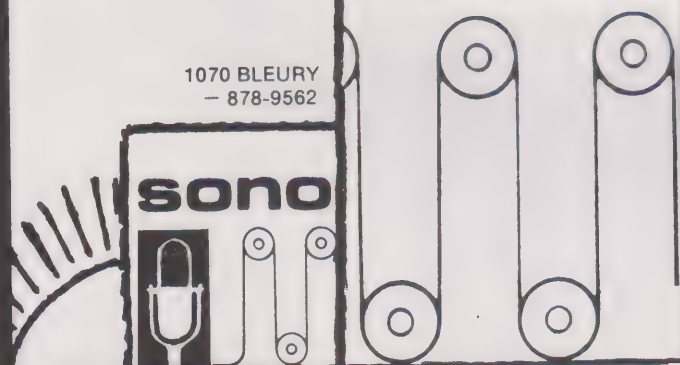


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Alberta

AMPIA SOUNDS OFF. A frequently asked question following any seminar has to be "Did you get anything out of it?" The March 13th and 14th Alberta Motion Picture Industries Association sound seminar held true to form, and by no means in a derogatory sense. A wide range of expertise was represented in the attendance: right from the fledgling "soundperson" (to appease the libber) to the experienced veteran film location and television soundman. It was one that brought both ends together in a loose, informal gathering to hear what the pros had to say, either in an instructional vein, or in the simple relating of experiences and handy hints.

I was particularly intrigued with the discussions on microphone selection and placement: that usually complicated problem of getting the most and the best out of selected mikes, under the worst conditions. Hans Oomes of the National Film Board handled that problem competently. He was more than ably supplemented by our own Don Paches, a partner and chief recording engineer at Damon Productions and, of late, a very qualified recording technician for CBC Edmonton.

The relationship of the soundman to the rest of the production crew was discussed in depth, by Patrick Spence-Thomas. Patrick is obviously very intent on making the industry recognize the soundman more, in the area

a of preplanning and "designing" the job.

Edmonton's Art Haymer, chairman of the seminar and director of sound production for Cine-Audio, along with Patrick Spence-Thomas, gave the audience the works on proper editing and preparation of tracks, layout of cue-sheets, and mixing procedures.

One of the big things the seminar did was to make the experienced soundman realize that a lot of his already routine ideas weren't all that far wrong. It instilled more confidence in our methods, and taught us how to improvise when we were lacking money or equipment. We've got some good technicians here in Alberta, and obviously a lot of desire to "get out and do it".

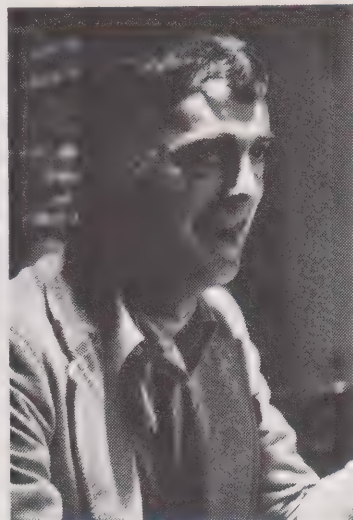
Along with a couple of production people from our neighbor Saskatchewan, we had the chance to play with a few nice little goodies: pieces of production equipment brought in by such specialists as Manfred Klemme and Don Matthews from Braun Canada, Clive Smith from Racal Zone Magnetics, Steve Talian of Multi-Track Magnetics, and our regional emulsion specialist, Alec Besky of Kodak.

The Northern Alberta Institute of Technology was readied for our seminar by Dennis Dickens who made sure that we had projectors that could illustrate with ample quality, and that the room had maximum signal to noise ratio or "PA". Not to mention the coffee and donuts.

Banff, Alberta (in the heart of Alberta's Rockies) will be the scene of the next seminar, on May 15th and 16th. Registration is of course being accepted now for the two-day event to be held at the Banff Springs Hotel. Should you feel like a few holes of golf or just a good scenic break, I'd advise your writing a note to: AMPIA, Mr. Len Stahl, Exec. Sec., 347 Birks Bldg., Edmonton.

The CSC's Harry Makin will be out here soaking up the sun, and telling us all tall tales about how easy it all was. As was the sound seminar, so should it be with the cinematography seminar.

Jim Tustian csc, cfe



Patrick Spence Thomas

Manitoba

THE MANITOBA FILM PRODUCERS' ASSOCIATION has been active soliciting work for its members. The executive of the MFPA recently met with the interdepartmental committee on film, vis-à-vis government tendering and projects for the upcoming year. Further meetings will be taking place in the coming months with the CBC, ACTRA, etc. As well, the association plans a one-day exhibition of the member organizations' films, possibly in May, to increase awareness of the versatility of film production in the industrial and commercial areas in Manitoba.

CREDO. One of the most active groups in the MFPA is the Credo Group. Derek Mazur and Brad Caslor formed Credo just over a year ago and already they have established themselves as an important company in the area of animation. Assisting them in the organization are Chris Hinton and Steven Rosenberg. Credo is currently active producing segments for *Sesame Street* and commercials for the Manitoba Department of Mines concerning litter and for Industry and Commerce on energy. The Credo Group hopes to expand in the near future into the area of live action commercials.

CBC WINNIPEG recently telecast the first in a series of locally produced dramas. Traditionally, the local CBC affiliate has centred its activity in the area of variety programming with such shows as *The Diane Stapley Show* and *Hymn Sing*, with the occasional drama thrown in each year. However, under Derek Goodwin and Don Williams the policy in drama is changing, with the anticipation of about six hour and half-hour dramas in the upcoming year. The first show, *A Kind of Game*, was a courtroom drama with an intriguing premise written by local attorney Bill Marantz. Lem Cariou turned in a beautiful central performance as the defence lawyer with good support from a rather large cast of local actors. The direction was somewhat flat but the prospects were encouraging that the remaining shows would be even better. Certainly a hopeful beginning.

THE WINNIPEG FILM GROUP'S annual general meet-

ing is planned for April 22, 1976, after a rather busy and rewarding second year of operation. The Group's most recent production, a half-hour drama entitled *The Crunch*, finished shooting in March. This marked the Group's first venture into fiction filmmaking and proved to be a tremendous learning experience for those involved.



Ian Elkin and Henri Less work on *Crunch*

The Crunch centres around Jay, a factory foreman who witnesses an accident at the foundry. This incident proves to be the last straw for him. Fed up, he walks off the job. The grind of his job is matched by the tedium of his home life. So, he finds himself walking out on his wife and children as well. Jay feels trapped by both worlds and when he seeks counsel from his friends, he finds more confusion. The possibilities for a new understanding seem feasible but difficult in the end and Jay returns to his family.

The original story was written by David Cherniack who took on the director's mantle. The crew included Henry Less on camera, with assistance by Ian Elkin and Elise Swerhone, Leon Johnson on sound, Warren Williams taking care of the electrician's duties, costumes by Nancy Edell, set design by Joe Grande, Howard Gurebich production managing, Vesna Cherniack assisting the director, etc. In all, a crew of up to 20 and the acting talents of such Winnipeg actors as Jay Brazzeau, Billy Marhenke and David Gillies.

The production was financed by the Group with the assistance of a Local Initiatives grant and material support from the NFB's Prairie Region office. Despite the incredible number of production hassles, too numerous to mention in less than book form, the film is currently speeding through the editing stage. It is hoped that a completed print will be available in late summer.

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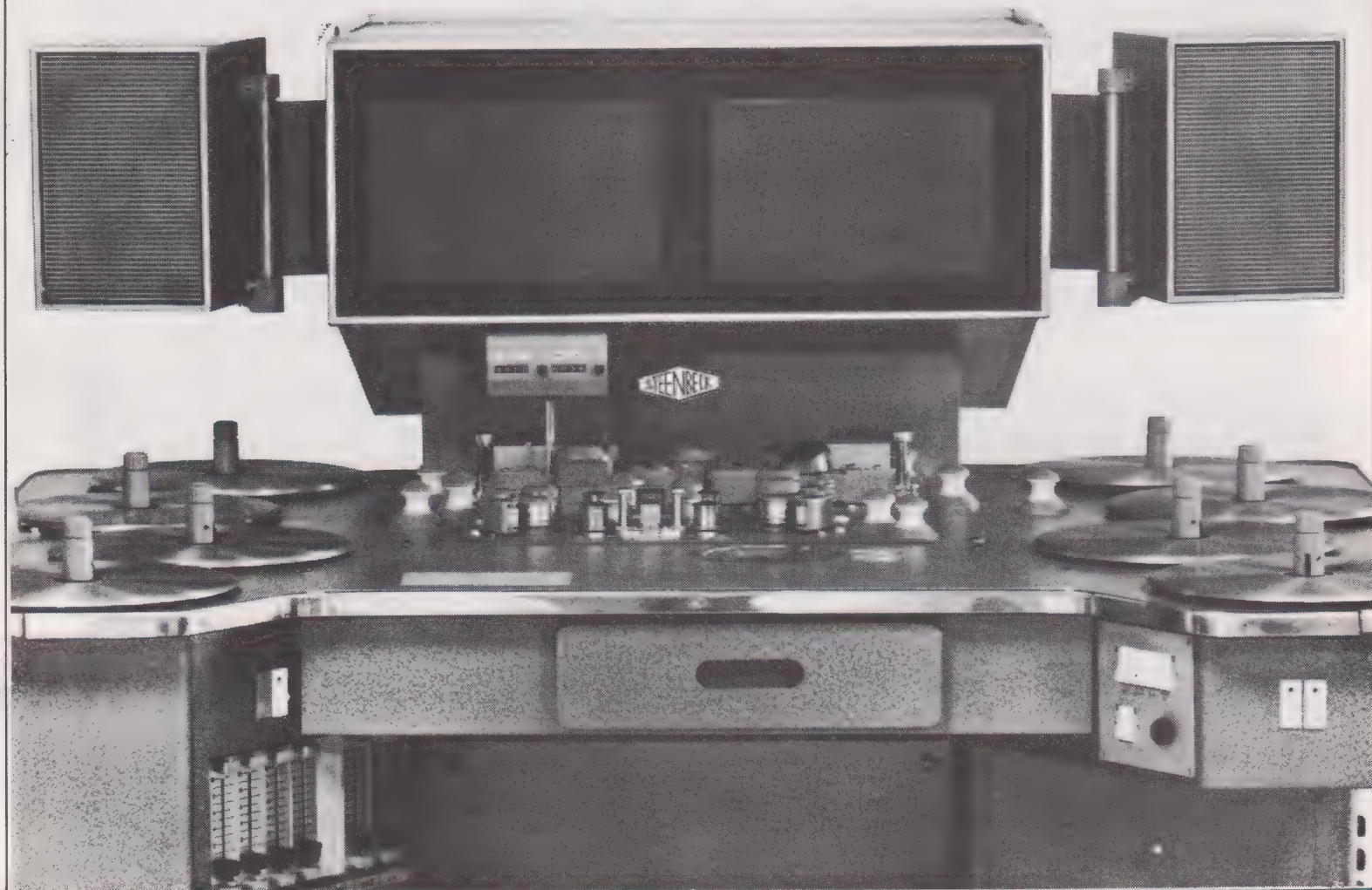
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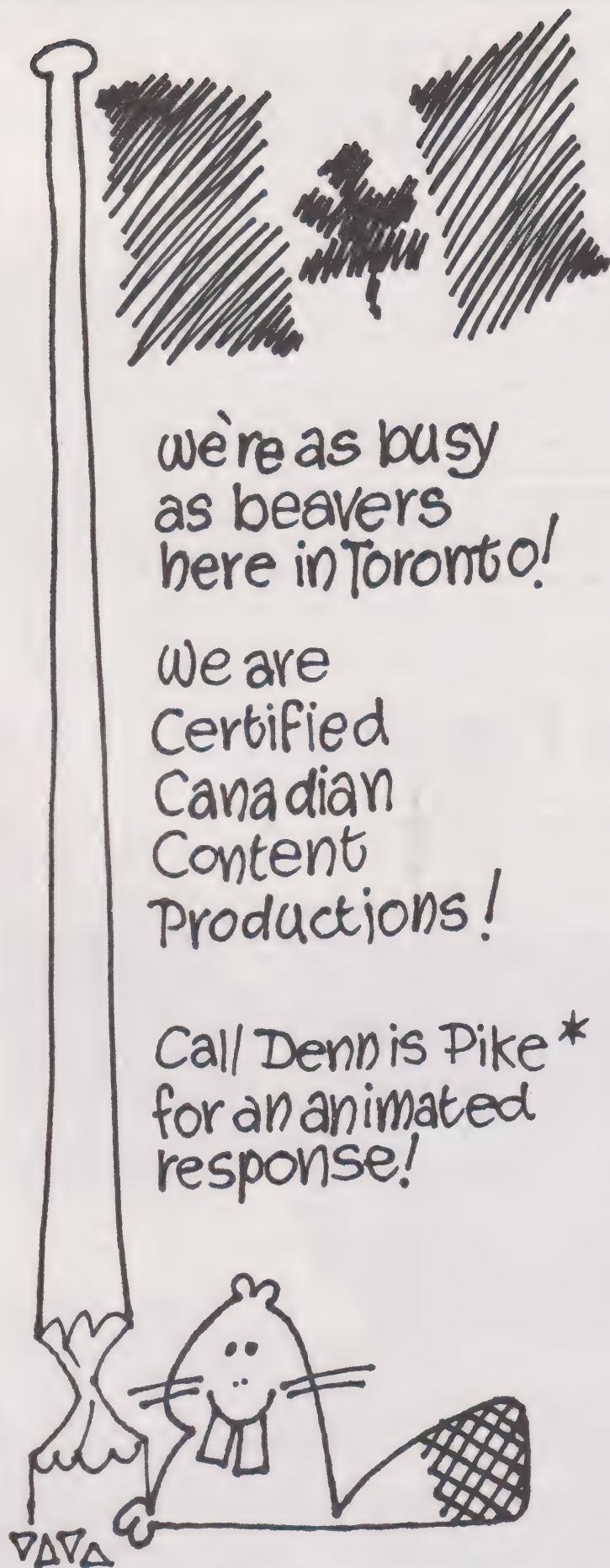
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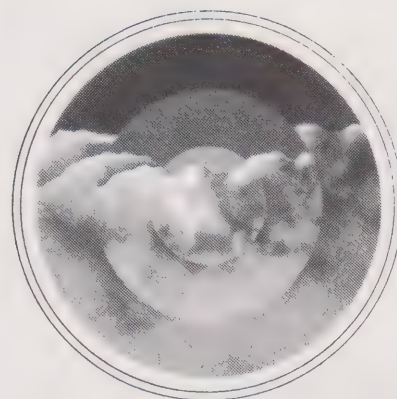
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Adams

Vice-President: Findlay Quinn

Treasurer: David M. Perlmutter

Secretary: J. Stephen Stohn

Mr. Marshall has until recently been executive assistant to the mayor of Toronto but has now returned to the film industry on a full-time basis.

For further information contact J. Stephen Stohn, 416-364-0291.

CCFM

Council of Canadian Filmmakers

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After three years of false starts, the Council of Canadian Filmmakers is publishing a newsletter. On April 15 a 20-page newsletter is being mailed to 10,000 individuals in the Canadian film industry, including members of all CCFM member organizations, individual CCFM members, labs, producers, etc. This issue is being widely distributed because it contains background information on CCFM, reference material on the industry, as well as current news. In future, costs dictate that the newsletter will be sent only to individual members of CCFM.

The petition to Parliament on behalf of the English-Canadian film industry, which is now being circulated in the industry, will be presented

to Parliament in May. Anyone waiting to sign the petition may contact any CCFM member organization or refer to the last issue of **Cinema Canada** where the petition appeared.

CCFM's Annual General Meeting is being held on May 6 at 7:30 p.m. at Cinequip, 38 Yorkville Ave. in Toronto. Future policy and new members of the executive will be determined at this meeting. Reports of the meeting will appear in the next issue of **Cinema Canada**.

Gerald Pratley, Michael Spencer, Bill Marshall and Karl Jaffary joined the CCFM executive when it met with Ontario Minister of Culture and Recreation Robert Welch, and his executive assistant Bob Sirman, on March 15. The meeting watched a preview of the CBC documentary **Home Movies** which was broadcast two days later, and then spent an hour and a half in discussion of the film industry and the support it needs from the Ontario government. Those attending told Mr. Welch of the necessity of Ontario government support, and Mr. Welch told those attending of the problems of providing such support. There was a general feeling of disappointment that Ontario seemed still so far from any concrete action on behalf of the industry after two years of meetings and negotiations. Mr. Welch did not provide much insight into why this was the case, but the meeting was an opportunity for many people to restate the filmmakers' case. Following the meeting, CCFM learned that Mr. Welch's department has hired a temporary advisor on publishing and film policy so the issue is not dead although the face of the Ontario government has become once again inscrutable.

CCFM executive members will be joined by John Rocca of Rocca Cinemas in Nova Scotia when they appear before the Royal Commission on Corporate Concentration to testify about the film distribution and exhibition system in Canada on April 27. Members of the executive have been asked to appear on Mr. Rocca's behalf when he brings a charge of restricted trade against the majors in Halifax on May 17.

The Tompkins Report on Film Policy has been completed and forwarded to the Secretary of State. This document will play an important part in determining the long-over-

due film policy which the Secretary of State is scheduled to present to Parliament next fall. During May and June the industry will be consulted on the principal issues of the Report and policy, and the Report will be made public.

On the CCFM agenda this month:

- The Canadian Conference of the Arts Annual Meeting in Toronto on April 29

- Meetings with the provinces of Saskatchewan and Nova Scotia to discuss film policy.

SFM

The Society of Film Makers

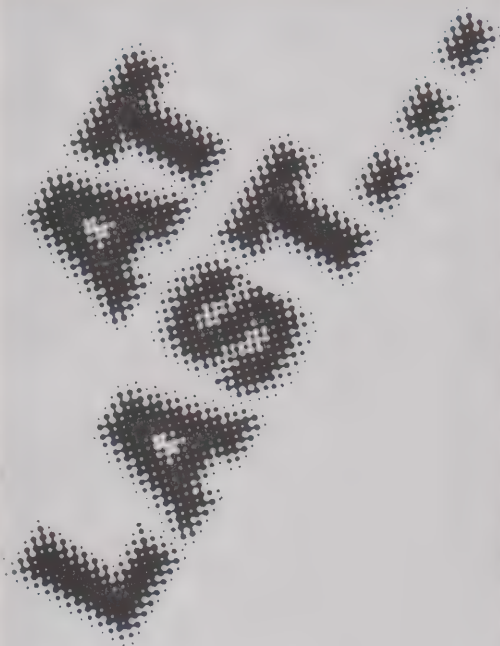
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Members of the Society of Film Makers and the industry at large share the pride of achievement in the success of SFM Director Budge Crawley, in winning an Oscar award for his feature documentary **The Man Who Skied Down Everest** this year. Budge now joins Director Christopher Chapman and Norman McLaren as SFM members gaining this distinction.

The SFM directors under Paul Fitz-Nemeth, president, continue to express their very real concern at the divisive decisions of the CFDC with regard to the constitution of the Advisory Committee, the lack of employment opportunity for all filmmakers in Canada, and the continued ineptitude of government to understand the needs of the industry in consolidating an uncertain foothold in the world film markets.

Means to correct these deficiencies have, a matter of record, been constantly suggested to government factions and the SFM will not rest until Canadian filmmakers can enjoy the opportunities offered to natives of the major countries of the world. The SFM believes that Canadian cinema must and will progress with every succeeding year:

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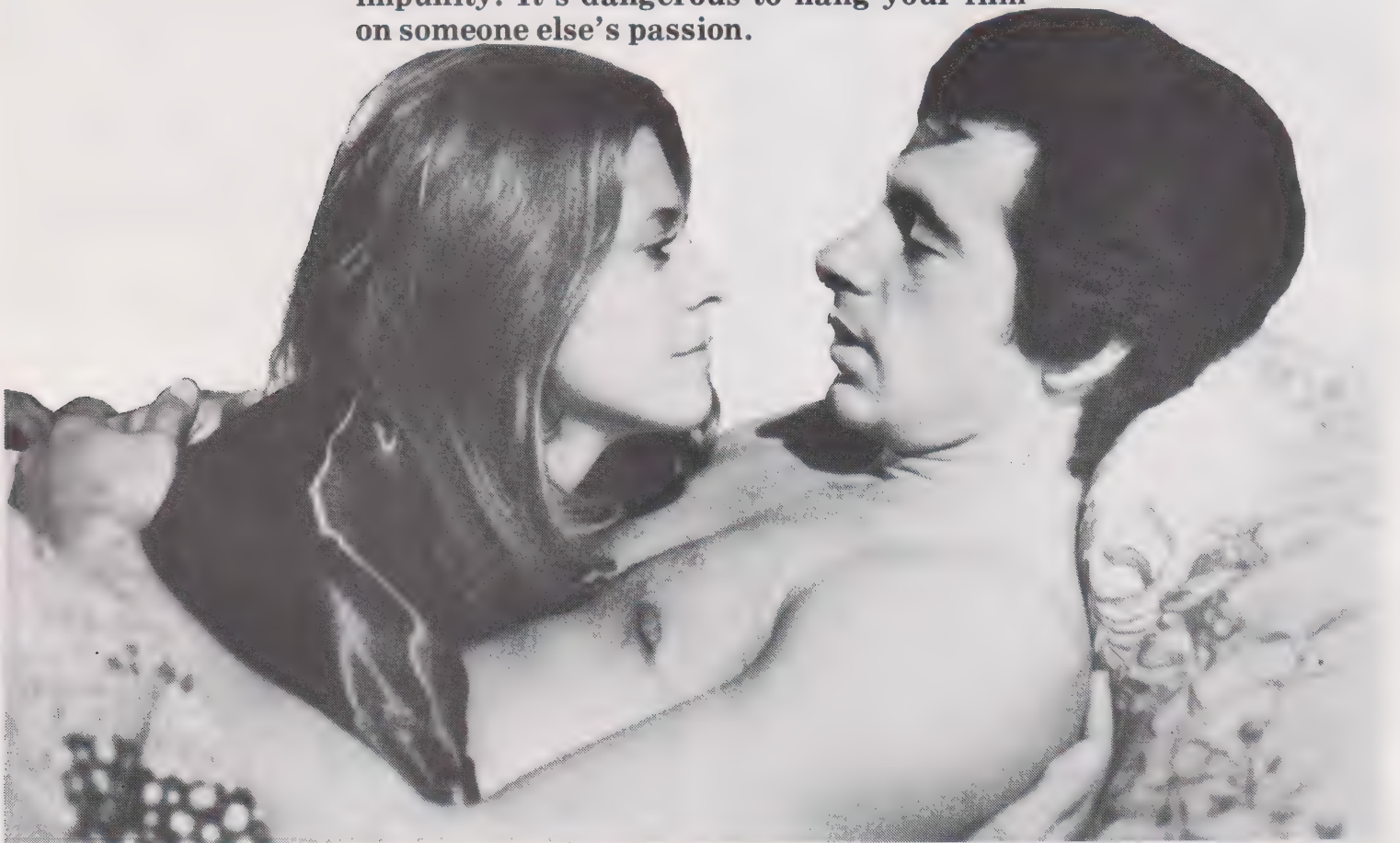
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second wind the soap opera route

by John Reeves

Who should do the critique of *Second Wind*, a film about running, if not a runner? John Reeves' perceptive and critical analysis reminds us once again that film directors don't approach specialized subjects with impunity. It's dangerous to hang your film on someone else's passion.



Lindsay Wagner and James Naughton as the Mathiesons in *Second Wind*

Second Wind, by Don Shebib, is a film about vocation: the call to excellence. It tries to show what happens to a man's life when he answers that call. Vocation comes in many forms: religion, art, sport. But all forms have this in common: that once a man is called, everything else in his life becomes of secondary importance; Francis of Assisi, Beethoven, Paavo Nurmi all spoke the same language.

In this case, the hero is a stockbroker, aged thirty, who has all the trappings of Success: a top job, good money, an attractive wife and son, a smart house – and a profound sense of spiritual emptiness. For reasons which he does not clearly understand, almost on impulse seemingly, he takes

up jogging; in a matter of weeks he graduates to running proper; then helplessly, because this is a vocation not an avocation, he becomes a genuine athlete. The result, inevitably, is the breakdown of his marriage: one sympathizes with the wife; it would not have been comfortable to be married to St. Paul at the time of his conversion.

Conversion? Yes, the film intends itself to be taken seriously at that level of meaning. Hal Ackerman, who wrote the script, opens up with a quotation from Thomas Merton, who gave up helling around in his mid-twenties to become a Trappist monk; who knew, the moment he entered the monastery, that he was home for the first time of his life – and a born

runner will feel the same the moment he steps on a track. Since, then, the script addresses that moment and its consequences, one has to ask if it has dealt with the story's implications accurately and fully and honestly.

Before I go into that, let me say that I refer, deliberately, to the script: to the content of the story. Most of the actors are convincing most of the time, and the principals are excellent. The direction is straightforward and (as it should be in a film like this) self-effacing. All hands, you might say, did well. Was the script worth their trouble?

Accuracy. There's a lot to be said for getting your facts right before you build a story on them. Facts are multitudinously wrong in this film. The new world record for the mile is quoted as 3:53, which sets the story in 1965: jogging did not become a fad till 1967; and anyway the setting is present-day. Zátopek did not win two gold medals when he was 34: the allusion is to the Helsinki Olympics; he won three gold medals, and he was 29. A miler does speedwork in his shorts. No beginner could run 4:35 in a few weeks (he'd be lucky to break 5:35) or get down to 4:19 in his first season. Promising novices seldom work out on their own: group training pays better dividends; and the program is repeat quarter-miles, not jolly jaunts in the park. World-famous coaches do not have to go looking for new talent, the talent comes to them: and if they want to look further, they know where to look; and they don't carry instant training programs in their pockets – what's right for one athlete is all wrong for another. Road running does not include, as one of its incidental attractions, being picked up by gorgeous young ladies in sports cars: motorists either ignore you or, if they're fat and feel guilty, give you a raspberry. In thousands of miles run on the road, I've only once hooked up with the opposite sex and that was on a holiday in Britain when three middle-aged charwomen on one-speed bicycles tried to outpace me – none of them, believe me, looked in the least like Tedde Moore.

These inaccuracies will be at once noticed by anyone who knows track. But, to me, they would not matter very much if the core of the story were valid: a few slip-ups in research would be forgivable if the script really did illuminate the human problem it deals with, and came to grips with it. Unfortunately, it does not. Instead, it takes the easy soap-opera route. Thus: husband gets hooked on running; wife resents playing second fiddle to a pair of track shoes; husband plays hooky to get in extra training; wife leaves him; family friend counsels husband to give up his obsession, since he'll never be a world-beater, and mend his marriage; reconciliation made difficult because husband has to get one important race out of his system; wife comes to race, sees him win, thinks he's wonderful; glad reunion, and husband drops track shoes in garbage.

If that were all, the film would not be worth reviewing. But the maddening thing about it is that it keeps on almost succeeding. Flashes of honest insight occur, and time and time again the performers make their scenes convincing by their own eloquence – especially the two ladies, who both have pitifully little to work with. So that one's constantly muttering "If only he'd grasped that nettle there..." The root mistake lies in the writer's approach to the hero: much time is spent on his predicament, his bewilderment at his new role, his hurt over his marital troubles; that is, the writer goes to considerable pains to fill out his character, to make him sympathetic. This is time ill spent. A man with a vocation is not sympathetic: we have to accept him the way he is, as a fact of life (like death or taxes), but he is not sympathetic. He says, "I am going to ride up Mount



Mathieson in his final, winning race

Everest on a motorbike, and my family can starve while I do so." The predicament is not his; it is his family's. And what we needed here was more recognition of this. Poor Lindsay Wagner! She had so little to go on in the role of the wife, yet it was *her* expectations which were profoundly betrayed; *she* should have been the focus of the writer's interest. But that would have asked a much more difficult question: what does a woman do whose life centres around her marriage, when she finds out she's married to a monster? For that's how it must seem. An obsessive athlete's sex life suffers, not because he's tired from training (actually he's in better shape for sex than non-athletes), but for the harsh reason that he's preoccupied with something more important to him than love. And he ceases to share his inner life with his wife, because the truths of track can no more be shared than can the making of a poem. He has, in a word, become a solitary. And because we are a gregarious species, that makes him, in the proper sense, a monster.

We accept this in a Mozart: the result gives public pleasure. We accept it in a star athlete, for the same reason. We accept it, even, in some seemingly useless realm of scholarship: one day it may lead to a better mousetrap. But we only accept it in those who reach the top of the heap. Few of us can accept that someone may have a vocation without great talent: that an undistinguished club-runner may have as deep a commitment to track as the Olympic champion. The hero of *Second Wind*, if it had been honestly made, would not end up throwing his track shoes in the garbage; he'd be working on a 4:18 next time out, maybe one day a 4:05. And his wife might, at one stage, be pleased for his sake to see him win a race, not knowing it was against mediocrities. But, over the long haul, could she come to terms with the vocation of an athlete who would never make it into the top thousand? Should she? And what about the child?

Full marks to the cast. And thank you, Don Shebib, for trying. But next time around, please, let's have a script for adults. □

John Reeves: by avocation a long-distance runner and former holder of all Canadian veterans' records from the half-mile to the ten-mile; by profession a broadcaster and writer, winner of the Italia Prize for Radio Drama in 1959. Publications: three plays in print, one LP of verse.

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françois barbeau:

anecdotes and insights

by Joan Irving

La Maison de la Sauvegarde, a Montreal gallery, honored François Barbeau during the month of April with an exposition of his work. Art director of films and theatre, costume designer and director of the design section at the National Theatre School, Barbeau's name is associated with some of the most beautiful Canadian films. Joan Irving tells us more.

Barbeau's nightshirts and aprons, hanging up to dry in *Lies My Father Told Me*



Making a film is essentially a team effort involving creative personnel at all levels. However, when we refer to or think back on a film, it is usually associated with one person – the director.

That may be a simplification – but who can read all the credits as they slip by on the screen, much less remember the names of the electrician, make-up supervisor, art director and others?

On set no one questions the importance of these small, big jobs.

For instance, the art director, in concert with the costume supervisor, composes the visual elements of the film, the sets and the costumes, before the director arrives on the scene.

Sometimes the art director's work is closely tied in with the visual conception of the director, but just as often the art director is given the script and a budget and sent off to find locations and to come up with a slate of personal ideas for the production. Ideally, the job combines something of both approaches.

Cinema Canada recently visited François Barbeau in his office at the National Theatre School, where he is director of the design section. He has a drafting table there, but the room gives no other indication that Barbeau is one of Canada's leading costume designers and a two-time winner of an Etrog for art direction at the Canadian Film Awards (**Kamouraska** in 1973 and **Eliza's Horoscope** in 1975).

It's much more rewarding to be invited to his Park Avenue studio. Barbeau, with his silk ascots and fine tweed slacks, seems out of place in the tangle of old shoes, broken straw hats and bits of ostrich feather that overflow the corners of the vast apartment. A person who relishes attic trunks would be in seventh heaven here; the rooms are filled to the ceiling with cardboard boxes neatly marked "children's hats 1920s", "women's high-heeled shoes 1940s", "men's underwear (wool)", "lace scraps", to name a few. Where there are no boxes, the walls are covered with racks of dusty coats and dresses. Crushed together, the garments resemble the pickings at the Sally Ann.

This is a valuable costume collection. "Rags," Barbeau calls them. When he or his partners need a costume for a film or play, they tear up one of the "rags" and redesign it to suit the needs of the production and the size of the person destined to wear it.

Barbeau is a self-trained costume designer. He has worked in theatre in Montreal for half of his 40 years. To give you an idea of his enthusiasm for the metier: Barbeau has designed the costumes for Michel Tremblay's *Les belles soeurs* four times and he says he'd not hesitate to tackle it again.

His relationship to film is more difficult to assess.

In 10 years he has worked on seven films, five of them feature length. The first was **Le festin des morts** (1965) a National Film Board production for which he designed the costumes. A five-minute short for Crawley Films, **The Settlers**, followed in 1967. Then came **Eliza's Horoscope**, **Kamouraska** and **Lies My Father Told Me** in quick succession. Barbeau designed the costumes and assumed responsibility for the art direction on these three films.

He hasn't worked on a feature film since 1973 when he created the costumes for Gilles Carles' **Les corps célestes**.

Cinema Canada: Have you had any training in film?

Barbeau: No. I started to work in theatre in Montreal when I was 19. I was costume assistant to Paul Buissonneau at



Elizabeth surrounded by her aunts, clothed by Barbeau, in **Kamouraska**

the Atelier de Quatre Sous (original name) and then with Robert Prévost at the Théâtre du Nouveau Monde. At the beginning I did everything – cutting and sewing – and when a show came up that Buissonneau didn't want to do, he'd let me design it. There was very little money for theatre then, so I'd often end up doing set work also.

Cinema Canada: But your work in theatre has been largely as a costume designer?

Barbeau: That's what I enjoy most, though I have also done a lot of work with sets. I teach all aspects of design at the National Theatre School.

Cinema Canada: How did you get into film work?

Barbeau: From one thing to another, I was asked to do the costumes for **Le festin des morts** at the National Film Board. I did them, but after the film was over I swore I'd never do another. It was really difficult; we were working in the bush in the hottest month of the summer; the shooting was disorganized... The film is quite beautiful visually but it's very rarely screened – only sometimes during Holy Week.

Then Michel Brault asked me to do costumes on a short film he was shooting for the Canadian Expo pavilion. We were supposed to make costumes in Montreal for people we hadn't even seen. We travelled to Nova Scotia and Sept-Îles with those costumes and it worked out quite well. Brault was a marvellous man to work for; he's so relaxed.

Having worked as an historical researcher, a community organizer, and a full-time staff reporter, Joan Irving is presently a freelance writer living in Montreal.



Two ladies of the night, showing off their finery in *Les corps célestes*

Cinema Canada: How did it happen that you were art director on *Eliza's Horoscope* when your previous film work was limited to costume design?

Barbeau: When I was hired I was supposed to be the assistant to Piero Gherardi and that's why I accepted to do the film. He's dead now, unfortunately; he was the art director on many of Fellini's films (*La Dolce Vita*, *8½*, *Juliet of the Spirits*).

Cinema Canada: And he was coming to Canada to work?

Barbeau: Do you know Gordon Sheppard? Well, when he decided to do the film he wanted everything to be the best. He went to Rome a couple of times to talk with Gherardi, who was interested but whose health was failing. The negotiations dragged on for months. Finally Gherardi didn't come and he was replaced by a Russian (Eugene Laurier) who had worked with Renoir. He was a great technician. I think he was doing monster films in Hollywood when Sheppard contracted him for six weeks on *Eliza's Horoscope*. When he left, one week into shooting, Sheppard asked me to take over the art direction. I knew the script pretty well because I'd done all the costumes.

Cinema Canada: Usually the art director's work is largely completed when a film starts shooting...

Barbeau: I found it depends with whom you're working. Sheppard would come in every morning and tell us what he had planned for the day. We couldn't prepare ahead because everything was improvised. Sometimes it nearly drove us mad... you know, when you have 55 extras dressed you'd like the director to use them.

Sheppard did his film like a poet would write a book or a musician would compose. It was very stimulating for the art direction and costume crew because we had the impression we were creating something. Not just like a store, where the director wants this or that.

Cinema Canada: Have you seen the finished film?

Barbeau: I saw six or seven versions of it but I haven't seen the final one. And I haven't heard from Sheppard since last year when he phoned to say I won an Etrog for art direction on the film.

Cinema Canada: What were you trying to achieve in *Eliza's Horoscope*?

Barbeau: The thing that interests me in film is to create atmosphere and feeling. A room, a chair or a bucket could mean more than 300 words, but it has to be the right one.



A kitchen scene in *Lies My Father Told Me*, a film made up of rags and old memories

The art director is trying to create the surroundings which bring out the feeling of the action.

I'm not an expert but I think some of the scenes in *Eliza's Horoscope* are right. The same thing for *Kamouraska*.

Cinema Canada: Where did your ideas for *Kamouraska* come from?

Barbeau: I'd read the book several years before I was asked to do the film. The book is so beautiful that it was easy to see things in it and those images came back to me when I started working on the film. We went back to the villages around Kamouraska and when we saw the houses there, we knew we'd found what we needed. I had quite a few people working with me then and we rebuilt the interior of those houses.

When I think about *Kamouraska* now the only things left are the images, not the dramatic movement or the action; of course, I worked on the film – so my perspective is perhaps different. To me the film is like a picture book.

I tried to do the costumes and everything quite simply. Very few things, no detail, flat. Like a Lemieux painting with all that snow.

Cinema Canada: Did Jutra work closely with you on it?

Barbeau: Well, he wrote the script so he knew what he wanted. But once he hired me he let me work pretty much on my own, with corrections from him. There was a question of a white fur coat in one scene. I thought the white fur against the snow would be too much, but he wanted to put blood all over it for the contrast. I think he was right there because it did lend a certain madness to the character and that character was one of the best. The lady who played the mother-in-law was incredibly good too.

Cinema Canada: You seem to remember the actors; is it because they wear your costumes?

Barbeau: A film is like a puzzle. Everything fits together. I remember faces because they bring something to the screen.

In *Kamouraska* there's a marvelous scene when the ladies come to take Elizabeth from prison. They're all dressed in black with veils, the carriage is black, the wall is black... When you see them shrouded like that, you don't forget the faces.

Cinema Canada: Your next film was *Lies My Father Told Me*. Did you feel somehow closer to *Kamouraska* than to *Lies* because of your nationality?



A courtyard scene from **Eliza's Horoscope**; Barbeau was responsible for decor and ambience as well as for costumes

Barbeau: When I work on one film I'm closer to it – but after that, it's finished. It's the same with theatre.

I went to **Lies** right after the shooting of **Kamouraska** was finished. Kadar had seen the rushes of the film and asked me to work with him.

To work with Kadar for me was fantastic, I'd seen **Shop on Main Street** and I thought the man had a lot to say. Also because he knew his business, he knew what it would look like on the screen. I think the film is successful. It has lots of atmosphere and a strong human quality.

Cinema Canada: *What do you mean by atmosphere?*

Barbeau: Perhaps it is a vague word, but I like films that remind me of things. **Lies** is composed of all kinds of images I remember from childhood. The way people dressed, the colors of the walls – beige and drab. All the houses looked the same when I was young. I didn't know then that it was because of the Depression.

One set in particular was easy for me to design; that was the backyard of the grandfather's house. Do you remember it? Well, when I was a kid in Trois-Rivières I used to go and play in the backyard of an old man, the town rag collector. His yard was full of boxes and baskets filled with empty bottles. Everything there was exciting to me and I used to run there whenever I got a chance. It was all the more fascinating because my parents didn't want me to play there! I really enjoyed putting it back together for the film.

Generally sets were easy for **Lies**. We were dealing with old houses which we had to rebuild. I was working with Michel Proulx then and he understood right away what I wanted to produce.

Cinema Canada: *There was a studio set in **Lies**, wasn't there?*

Barbeau: Yes, and I didn't like working in the studio. I feel there is something about working on location, in a house where people have lived, which adds a quality to the film. Technically, there are problems with location shooting, the noise and so on, but I like to see outside when I look out a window.

Cinema Canada: *But it should be possible to create the perfect set in the studio...*

Barbeau: After working in theatre for as long as I have, I don't think 'perfect' exists. No perfect sets, no perfect script, no perfect director. I'm used to taking advantage of the disadvantages.

Cinema Canada: *Are you more interested in working in theatre than in film?*

Barbeau: I love to do films but I really don't need to do them, thank God. It's a question of survival; if you waited for a film to come your way, you'd go hungry pretty fast. I can live from the theatre.

There are certain compensations about films that you never get in theatre, though. I love rushes. I love to go and watch them because you know exactly where you stand all the time.

Cinema Canada: *How do you separate theatre and film in your work?*

Barbeau: I'll never use a costume designed for theatre on the screen. In a film the camera can go and get you an eyelash. On stage you create everything for a broad feeling, for a certain silhouette. It could be wrong for the period but it might still be effective. In film, you don't have that leeway.

Cinema Canada: *The costumes in **Lies** have a distinct flavor. I'm thinking of the grandfather's hat...*

Barbeau: That hat disappeared during the shooting.

Cinema Canada: *Did you design the costumes?*

Barbeau: I did a series of costume sketches for **Lies**. We bought a lot of pieces in shops that specialize in secondhand clothes. At that time there weren't many of those boutiques in Montreal and we picked up a lot of things in Toronto.

Also I had other costumes which we used as a base. They were redesigned at the costume studio on Park Avenue.

The costumes were a problem though, mostly because of the tight budget on that film. We had to keep track of expenses almost to the cost of a safety pin. When you dress people from head to toe in clothes worn 55 years ago you don't find them in Eaton's basement.

I think it shows when you give an actor clothes that were worn and lived through. If you try to recreate that feeling it can cost quite a bit... you have to make the suit then wash it or clean it I don't know how many times to get the right feel.

Cinema Canada: *Do you prefer working with costumes?*

Barbeau: Well, I'm not happy about doing the costumes if the set is bad. That's why it's more interesting to create all the visuals for a film.

Cinema Canada: *Except for **Eliza's Horoscope**, the films you have worked on have been period films. Do you think the reason you haven't been involved in film in the last three years is due to the fact that few period films are being made in Canada?*

Barbeau: I think all films should have an art director, somebody to take the situation in hand on the visual side. It adds quality to the film. The director is working with the camera and actors; he doesn't have time to run and find the right drapes or a piece of paper for the desk on set.

Cinema Canada: *And the films...*

Barbeau: I was supposed to work on one this spring, but the project was postponed. Also, I refused offers to do two thrillers. One seemed quite interesting but the producer wanted me to prepare the costumes in three weeks.

That's one thing they don't know here. They hire you for a film and leave you only 10 days to get it ready. I want to do another film, but one that I have time to prepare.

To me film is such an important thing because it *does* stay. It's not a question of something that is going to play for five months at the Parisien, then disappear. It should be something you'll look at in 20 years. That may sound funny, but for that reason I'm very careful about researching films.

One thing I would love to do is a reconstruction of a period - a film on the Depression or the war years. A document of the period...

Cinema Canada: *Like a painting?*

Barbeau: Well, not exactly. Film has to be more than beautiful pictures. It has to touch people, to involve them in what's happening on the screen. □



Zeyda, decked out for rag picking, in **Lies**
Original sketch by François Barbeau



A prostitute in **Kamouraska**
Original sketch by François Barbeau

a conversation with hugh faulkner

by Jean-Pierre Tadros

Hugh Faulkner, Secretary of State, talks about the evolution of a film policy, the necessary readjustment of the public sector to the new realities of a growing private sector in filming, and the trial balloons which have been floating recently.

Cinema Canada: *To begin with, it would be helpful to clarify the role of the Secretary of State department vis-à-vis filming. When Pierre Juneau was appointed minister of communications, it was rumored that the agencies involved in filming would be regrouped under his ministry.*

Faulkner: Obviously there wasn't a great deal of substance in the rumors, judging by events. I think there is a strong argument for retaining the key cultural agencies under a single minister. I suppose it's certainly possible to consider what relationship should develop between the department of communications and the Secretary of State department. Up to now there has been no problem because with Gérard Pelletier, Pierre Juneau and Mme Sauvé the relations between the two departments have been very good; we cooperate. Some way down the line there might be a consolidation of all those cultural agencies; that's obviously not beyond the realm of possibility. This coordination is something that I'm concerned with today, but in terms of moving film out of the Secretary of State, that's never made any sense to me and, as far as I know, it's never been seriously considered at all.

Cinema Canada: *When he was Secretary of State, Gérard Pelletier announced the beginning of a film policy. A Direction Général de Cinéma was created, and Robert Desjardins attacked his work with vigor. There was a consultative committee created which worked for two years to formulate suggestions. These have never been made public, Desjardins has left and the administrative structures have been reorganized in such a way as to diminish the importance of filming as an entity. In fact, things now seem to be moving very slowly.*

Faulkner: I find it amusing that you find it slow because I remember the difficulty that Pelletier had getting to the announcement of '72. It took him virtually four years to get that far, and he encountered tremendous difficulties in that process. From the time of that announcement to the point we're at today, there has been progress.

The principal area of examination since that time has been around the role of the Canadian Film Development Corporation (CFDC). And that, in the fullness of time, is coming to a head. We are looking at the role of the CFDC in the light of past experience, both in consultation with the staff at the CFDC and, equally important, with its advisory groups, the francophone side and the anglophone side. I have already had meetings with them. And we're preparing to revise the CFDC's mandate into the future.

Last year we also made some changes through the capital cost allowance; we added a co-production agreement with Great Britain, and negotiated quotas with Famous Players and Odeon; we also tried to negotiate the establishment of a quota and levy with each province. So there has been development in film policy.

I think that in cultural policy, the notion of a fixed policy is totally unrealistic in terms of the industry. The industry changes every day; it's evolving in some way and I don't think we should ever say, "This is our film policy and that's it." The film policy for me is something like Somerset Maugham's movable feast. It's a change, a change in emphasis, a change in relations; and as the private sector develops in film, I think we should constantly be working on how we can respond. I see cultural policy as a constant evolution. Not a loi-cadre, fixe, fermée, finie pour cinq ans.

The principal element, I think, that characterizes our approach to film policy is our attempt to create an economic climate with some form of government assistance that will enable the film industry itself to develop. And you'll see that we're trying to do the same thing in publishing. We're trying to move away from a cultural sector dependent entirely

"...the notion of a fixed policy is totally unrealistic in terms of the industry."

on government handouts to create a combination of economic forces which make it possible for the private sector to develop along with parallel government activity.

The key right now is the future of the CFDC. And we anticipate that the CFDC will continue; but what should its role be? And to determine that, we're working fairly closely with the industry, trying to find out how they perceive their relationship with the CFDC.

I think I can also add that beyond that, in this whole exercise, we're also concerned about the relationship of the National Film Board (NFB) and the private sector, the Canada Council and the private sector, the CBC and the private sector. So it's taking time.

If you're trying to develop a strategy, you first have to understand what's at play in that industry, what are its strengths, what are its weaknesses, what sort of strategy will work? The other thing that you have to bear in mind is that up to now, in film, the principal player has been the public sector; it's been the NFB, the CBC – Radio-Canada and the English network – and the role which the Canada Council plays.

One must ask, "As the private sector develops, how does that affect the rationale for public sector involvement?" That's a difficult question to sort out because you've got the Film Board sitting there and the CBC sitting there, both with fairly large sums of money, and with union contracts; so you discuss with them the possibility of buying rather than making. You immediately have problems with the unions. You're worried about activity out in the private sector, but what about the guys working in the NFB? They have a right to jobs too. So these are some of the problems which are taking time.

Cinema Canada: *So it is easier to intervene with the CFDC because it is not hamstrung by the unions?*

Faulkner: That's certainly one reason. And the other is that there's a general feeling in the industry that "OK, we've had five years of experience with the CFDC as it was drafted; what are some of the changes which we should be making now for the next five years?" We're very open in our discussions, and there seems to be a fair degree of consensus about the possible changes.

Cinema Canada: *The advisory groups have made certain suggestions about the modification of the CFDC: that it become a simple investment bank, that it be allowed to give money directly to companies instead of on a project-by-project basis. These measures seem to reinforce the economic aspect of the industry while giving less weight to the cultural aspect.*

Faulkner: I've heard that argument. I'm not sure it's true but I haven't stopped thinking about it. That really is the most difficult question. We're involved in filming for cultural reasons. I know in my own mind that it makes no sense

A Film Commission?

There is a rumor that a Canadian Film Commission may be created.

Yes. It is my view that structures are instruments to achieve certain objectives. If someone can demonstrate to me that a commission will achieve our objectives, then that structure obviously has to be considered. But I'm not interested in playing around with structures as a game of blocks. The structure will serve the objectives; it won't be the other way around.

The objectives of creating a film industry in Canada and of developing cultural aspects – a cultural entity – through film are inseparable, just as they are in publishing. Our problem is trying to sort out how we can achieve both. I don't think that when you talk about film and about the government involvement in film, you can dissociate yourselves from the cultural objectives. The broad objective in cultural terms is to create the opportunity for Canadian cinéastes to work. Will that in itself achieve the cultural objective?

Well, around here, one asks, "Did **Parasite Murders** achieve an important cultural objective?" A lot of people weren't so impressed with that as a cultural objective. But when one looks at **Les ordres** one can see an important cultural objective: a good film, an important study of an event in Canadian political, economic history. So there you have an industrial objective and a cultural objective achieved. I think that some of the films which Shebib has done had important cultural overtones.

*Aren't you surprised that **Les ordres** ran into so much trouble before it was made? It was first refused by the NFB and then had to wait two years for the CFDC to agree to participate.*

It doesn't surprise me because when I travel around and see people in the private sector, they are always complaining about the difficulties, even if they're making a film about horses which has no problems. But they still complain that they have trouble finding support for their films.

in political terms or in cultural terms to simply look upon cultural activity as a federally subsidized activity per se. I really see the need for a combination of emphases.

I take a look at publishing. Today, it is stronger than it was five years ago. I'm more acquainted with a company like McClellan and Stewart. It's more viable today, and the result is that it's doing more interesting things in cultural terms than it was doing five years ago. If you support the strong sectors, it doesn't necessarily follow that you lose your cultural objectives, though there is that possibility.

Therefore we have to be conscious of the fact that we are trying to develop an industry. And there have to be some sort of cultural parameters – not about what can be produced and what can not be produced – but some sensitivity to our cultural objectives. I'm having difficulty defining them and finding the balance between the industrial and the cultural elements; but I'm looking for that sort of balance.

Cinema Canada: *There's the old argument that the Canadian public doesn't want to see Canadian films...*

Faulkner: I'm not ready to agree with that. I think Canadians have been profoundly influenced by the American film industry and so they tend to look for something comparable. Their tastes have been influenced and their television viewing has been influenced. That to me is not a particularly healthy situation. But I'm not sure that it can be turned around.

I believe it can be turned around if we do two things: one is to get the Canadian films out to be seen, and the other is to develop more films that correspond to that reality as it is today, in hopes that the reality can change with time.

I think that you're seeing this approach to a degree with some of the things that the CBC is doing. They started off in the English network with a drama series. And I don't know how many people were watching it, but I don't think they had a great following. But now you're beginning to see it take hold. They persisted. The quality of the programs improved but the genre of programs remained the same. And the audiences became interested in this thing. I think that we've a great deal to do to develop our audiences, but I don't think that we can take an absolutely intransigent line saying, "We're going to produce this kind of film and only this kind of film," and hope that the audiences will go all the way to meet the cinéaste. There's obviously got to be some sort of adjustment there. But not to the point where we're simply rehashing in Canada what has already been done in the States or in France.

"I get the impression that they (the CBC) are reasonably sympathetic to private industry."

Cinema Canada: *That dramatic series would have been a good occasion for the CBC to have used the private sector. As it was, only the directors came from outside; the crews were from the CBC. Culturally, the CBC constitutes a closed circuit.*

Faulkner: I know that there are problems with the nature of the contracting out. We've had some complaints about that also with the NFB. You really have two major problems there. First, you have the right of the CBC to decide what it would like to show. It is ultimately responsible for what appears on its network and has a mandate from Parliament to do certain things; it's in the Broadcasting Act. Second, it has collective agreements about how much work should be done outside and how much work should be done inside. And that's a restraint. But given those two restraints, my position is very clear – that I would like to see a greater degree of use made of the private sector by both the CBC and the NFB. That's the government's policy of buy rather than make. I'm not sure that in the case of the CBC there's been that much progress recently, though I think that – compared to five years ago – there has been progress, and particularly that CBC series. But there are still those restraints.

Cinema Canada: *The Union des Artistes has asked that within the budget for the CBC there be separate sections for extension of the network and for programming. Can you not impose this kind of budget reorganization?*



Mr. Hugh Faulkner, secretary of state

Faulkner: Not in the case of the CBC, I can't. The budgets come from Parliament but we rarely get into the business of saying, "Here's your \$400 million, but 10 million goes here and 15 million goes there." That would really be the beginning of a process of political interference with the Corporation. I respect and believe in the independence of the Corporation. Particularly after watching television in France. You know, during the de Gaulle period, you assumed that the news was written in his private office. It was never critical.

We're working through a process of discussion with the agencies. How far can they go, what should their role be vis-à-vis the private sector. I get the impression that they are reasonably sympathetic to private industry. The general view of the CBC is that we should try to optimize the role of the private sector and the role of the CBC. If you look at that objective you can see it translated into the private sector being more intimately involved with the CBC. But the judgements will have to be made by the CBC if we agree on the broad political objectives. And that's really where we're at.

"They can suffer from hardening of the arteries just like any other creative organization."

Do you have any comments on that (to Mr. André Fortier, under-secretary of state)?

Fortier: Simply to say that the budget of the NFB is broken down into well-defined sections. That of the CBC is a global

sum, given with annual increases every year which are based on factors like the gross national product. The increases serve to extend the antenna service or to better the programming.

In discussions with the CBC there are exchanges, and influence is exercised through comprehension of problems and through information. With the NFB, things are more direct – not on the part of the Secretary of State but through the Treasury Board. There, the budget is examined according to section: production, distribution, sponsored film program, etc.

Faulkner: It's important to recognize that in the past two years, my concern with the CBC has been with the priority of programming versus hardware. I really felt that if the CBC were to serve its purpose effectively, it had to get more money for programming. We've achieved that. Now that we have more money for programming, we can study the relationship between programming done in-house and that done outside.

We must remember that the CBC is the principal cultural instrument in the country. It touches more people than anything else we do. And now it's competing in a market with CBS, NBC, and ABC, and it's losing ground. It's imperative that it regain that ground. And if it's going to regain that ground, it's to do it with quality programming.

“Have you ever talked to the provinces?”

Cinema Canada: *You spoke of yearly increases. It would seem that if the CBC is to give more work to the private sector, it must cut down on the in-house staff. Is that cut-back possible?*

Faulkner: No, but there are some governmental guidelines about making and buying; agencies must buy where they can and avoid making. It's really in the hands of the Corporation itself to translate these guidelines into reality.

One of the arguments they often develop is that it's far more costly to do it outside. I think you could challenge them on that, but they say that, in certain areas, there is economy because of their size. One of the things which concerns me about doing a lot of in-house work is that, quite apart from the relationship between the private sector and the public sector, there is the potential for the creative process slowing down. How long can a person continue to be exciting, relevant, contemporary and innovative and still remain on the payroll of the public service? That's a creative problem they should look at. They can suffer from hardening of the arteries just like any other creative organization.

Cinema Canada: *There seems to be a certain tension in the relationships between the CFDC and the NFB – that when the prestige and budgets of one go up, the budgets of the other go down.*

Faulkner: They are not competing with each other, and I don't see one suffering because of the other.

The CFDC is directed towards the private sector. Up to now, its role has been to aid feature films. Since the film industry in Canada is more than features, we have to start asking ourselves questions about whether the CFDC shouldn't be concerned with more than features. There's some resistance to that idea, especially from feature film producers. My own view is that you cannot isolate the feature film from the rest of the industry. There's a connection; often

The Special Consultant

And what of Sydney Newman and his study?

He's not involved in a study. What Newman is looking at is particular problem areas. One of the areas of potential is the distribution system. He's looking at that with André Lamy as well. Lamy has had discussions with a lot of people in the private sector on this.

I've also asked Newman to look at the developing role of the provinces. If we're going to develop the CFDC for another five years, we have to know what sort of potential we can see coming from the provinces for feature films.

Now he's also been concerned with various decision-making centres in film at the federal level: the Canada Council program, the CFDC, the NFB and how they interrelate with each other. Is there overlapping? Does the potential cinéaste have too many places to go for support or for money? How do those agencies respond to the private sector?

He's one person involved in that, and he's involved because, despite his attitudes, Sydney's a professional. He has worked in television. He has worked in film. I know some of his very strong points of view. I also know that he has an instinctive gut feeling about the industry. It's important to have a person like that around.

the feature film producer emerges from other experience, even from commercials. If we make a special arrangement for one sector of the industry and dissociate it from the rest, the arrangement is artificial. But that's what we did. Now it's a question of trying to get the overall approach back on some realistic basis. That leads us to the area of support for industrial units which produce a mixed variety of films.

The problem with the NFB, on the other hand, is simply that the private sector has developed and is now trying to compete with the Board. I don't think we should eliminate all areas of competition but I don't think we should have a situation where the private sector is smothered or compromised by the existence of the NFB.

I am looking at a complementary role between the private sector at its present state of development and its future potential and the NFB.

If the CFDC can justify more money, it will obviously get it. It might be that the NFB needs less money. But I don't see the one coming from the other. The money for the CFDC might come from national defence or from the Secretary of State or elsewhere. I make judgements on both in absolute terms, according to the role of the agency.

Cinema Canada: *What might a complementary role for the NFB consist of?*

Faulkner: That's the problem we're looking at and it's going to be difficult to resolve it. What sort of things can we achieve through the NFB that we're unlikely to get from the private sector, either because the private sector is not par-

ticularly interested in doing it or because it's too expensive to do that sort of thing?

Cinema Canada: *Is there any thought of using the NFB distribution system?*

Faulkner: Yes, but there you've got the same problem. You have certain people in the distribution business in Canada, but a lot of them are engaged in distributing mostly American films. How do we combine the resources of the private sector with the NFB? Or should the NFB distribution system be restricted to certain kinds of film and be encouraged to be more aggressive? That's another one of the problems we're looking at right now.

Cinema Canada: *How are your discussions going with the provinces?*

Faulkner: Have you ever talked to the provinces? If we were talking privately, I'd tell you but there are certain areas where I have to work with the provinces, for better or worse. To speak candidly to your question now would not help the exercise.

Cinema Canada: *Who is doing the talking?*

Faulkner: On the levy and the quota, it was Spencer, Beaubien and Roberts from the Secretary of State. I talked to them myself. Now, in fairness, things are beginning to happen in some parts of the country. For instance, in Saskatchewan, British Columbia and Alberta, there's an interest developing in film. Quebec – I'm not sure where we're at.

"If people want to put up trial balloons, they run their own risks."

Cinema Canada: *Someday it will ask you for funds.*

Faulkner: The provinces? No. My view has always been the same. We have cultural objectives in the national government. The provinces are welcome to do anything they want to do in film. We both have taxing powers. We feel strongly that on the national level, we have a role to play in support of cultural activity. If the provinces want to get into the cultural field as well, I welcome it. The more the better; I happen to think that it's a very central area to this country. More important than foreign ownership in industry, in fact. But I don't see any reason for one jurisdiction to simply pass its money to someone else. That doesn't bring any money into the pot.

Fortier: That doesn't mean we can't collaborate and also disagree. I think it's healthy to disagree on the perception of a problem. In the creative domain, one mustn't become uniform and monolithic.

The CFDC, for instance, should be in touch with the Institut du cinéma québécois once it's operational. There could be conjoint financing. There's no problem there. I've seen it work at the Canada Council.

Faulkner: Co-production at the provincial level is an interesting possibility. The CFDC is looking into one project in Alberta and another in Saskatchewan.

Cinema Canada: *Can the federal government do nothing without going through the provinces?*

Faulkner: My preliminary view is that we should work through the provinces, but I haven't discounted the other possibility. We are looking at other approaches.

Levies should come through the provinces because they have control of the theatres, and a levy is imposed at the point where the person walks in to see the film. The province would collect the levy and put it into a pool. If they developed a levy amongst all the provinces, they then could create an independent fund. My point is that the money should go to the cinéaste, to the producer of the film. And it should go in proportion, I suppose, to the number of people who went to see a given film. For the moment, the provinces don't want to put the levy on the theatres. We tried to press them to move on the levy because we felt it was a logical way to finance the films; it's a bit like a lottery.

Cinema Canada: *Are you satisfied with your agreements with Famous Players and Odeon Theatres? Do you think they will become increasingly involved in production in the future?*

Faulkner: That will depend on how our films do and on how the industry develops. When I talked to them, I presented our agreement to them as a base, a point of departure. And, let's be honest, I didn't have a lot of bargaining power. They knew that if they didn't accept my point of view, there was nothing I could do to force them. But I pointed out to them that the industry had developed to the point where this thing could work and could be helpful, and they agreed.

Cinema Canada: *In your discussions, were they conscious of the role they had to play in the industry?*

Faulkner: Yes, Destounis really is supportive. He really is trying to help. Blumson I don't know as well, so I don't want to make any judgement. But Destounis I've met several times and I think he is fully aware of his responsibilities and obligations here. Some say that he could go further than he does. I'm not disputing that but I'm saying that he's sympathetic.

I think that a legislative quota is still a better system than our understanding. One of the problems we had with the discussions on the legislated quota was that some of the provinces were talking about a legislated quota only for the films produced in their particular province. That could be very dangerous. It doesn't hurt Quebec or Ontario so much but it would seriously hurt some of the others. And at least three provinces talked in those terms.

Cinema Canada: *What can we expect from your office in the next few months concerning film policy?*

Faulkner: Our major concern is the CFDC. We're also looking at the other cultural agencies and their involvement in film, and there may be a start towards rationalizing that activity. But the principal focus will be on the new mandate for the CFDC.

Maybe there will be another co-production agreement, and maybe a change in the capital cost allowance so that it can be extended to short films.

Cinema Canada: *What of those trial balloons which have been going up? Is there no chance that there'll be a new Canadian Film Commission?*

Faulkner: I wouldn't say there's no chance. But its creation would be based on evidence that that type of commission is what we need to achieve the kind of objectives I've underlined. Those trial balloons were not flown by me. And I never enquire about who has flown them. If people want to put up trial balloons, they run their own risks. □

CINEMA CANADA

at the
Cannes Film Festival
May 13 - 28, 1976

the
Canadian Film Festivals Bureau
at work for
Canadian Cinema

Office	Information Stand
Carlton Hotel	Carlton Hotel
Room 115	Lobby

Vox Cinema
76, rue d'Antibes



Secretary
of State

Secrétariat
d'État

The 30th International Film Festival at Cannes in France begins on May 13th. What is this annual gathering of the clan, and why do so many people go to such great lengths to be there?

why go to cannes in the first place ?



Three pilgrims in Cannes: Gilbert Sicotte, Louise Ranger and Jean-Claude Labrecque whose film *Les Vautours* was entered in the Directors' Fortnight last year

"Cannes" is to film enthusiasts as Mecca is to Moslems. For some, it's the trip one hopes to make once in a lifetime; for others, it's a yearly pilgrimage, undertaken with great preparation, solemnity and ritual. Once the trip has been made, the month of May will always bring back memories of the sudden warmth and smell of the Mediterranean spring, the grace and luxury of the coastline with its grand hotels and private beaches – but most of all, memories of the people and of the films.

What's so great about Cannes? Quantity, for starters. There are 600 features to see in 14 days. If you could go to the movies 24 hours a day during that time, you'd only see half of what there is to see. Fortunately, the films have been partially pre-selected.

If you're a film buff, you can stick with the 20-odd films in competition – a French pre-selection committee has decided that these films are top-notch. Then there is the Directors' Fortnight – originally created to protest the selection of the official competition – and the Critics' Week, which shows first films by young filmmakers. Between them, they offer about 40 more films which are generally more avant-garde, interesting or simply outrageous than the official selection.

Then, for the adventurous, there is the Film Market. And that is what Cannes is now all about. Some 500 films, made all over the world, shown at Cannes in theatres, screening rooms and hotel rooms, shown in 35 mm, in 16 mm, on video, by way of stills and promotional pamphlets – all up for sale. With the films come the producers, the distributors, the world-sales agents; sometimes the directors, stars and technicians are there too.

To promote the films, governments send supportive teams, and Canada's is among the best. Last

year some 20 people were sent by the Festivals Bureau of the Secretary of State department to promote Canadian films.

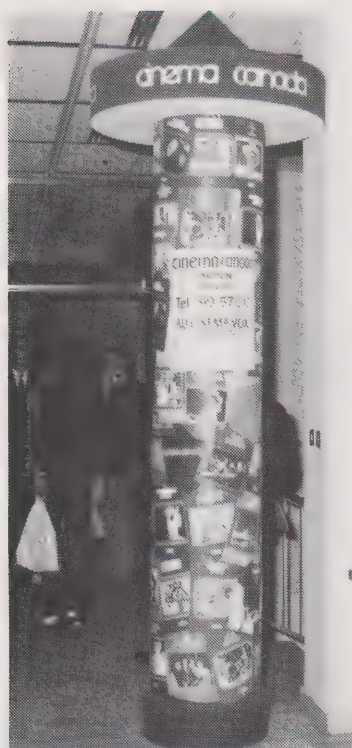
It should come then as no surprise that Cannes is the best place on earth to see Canadian features – better even than the Canadian Film Awards. Among the 15 films to be seen at the Vox Theatre (rented for the occasion by the Festivals Bureau) are eight which have not yet been released in Canada.

It's a time, too, to see people. Over 200 Canadians, involved in making, selling, writing about films, come to Cannes. What a reunion! Regional differences tend to disappear as one tries to cope with the phenomenon which is Cannes during the Festival. It is there that one gets a sense of 'Canadian films' and where one can judge by the sales and the reception if 'Canadian films' are doing well or not by international standards. The result is written on the faces of the Canadian dis-

tributors as they give their press conference on the last day of the Festival.

The following three articles were solicited to give readers of *Cinema Canada* an idea of what Cannes means to three different Canadians who go there regularly. Gerald Pratley, first as critic and broadcaster, then as director of the Ontario Film Institute, is one of the old-timers and gives his impressions. He goes to see the films and is little interested in the commercial aspects of the enterprise. The next articles, by David Perlmutter from Quadrant and André Link from Cinépix, relate to the business aspects. Perlmutter gives us the theory; Link gives us the experience. They both go to Cannes wearing the three-cornered hat of producer, distributor and world-sales agent.

Connie Tadros



...TO SEE OLD FRIENDS AND NEW FILMS

by Gerald Pratley

I shall never forget my first visit to Cannes in 1960. Ever since I became aware of the Cannes film festival during the early '50s, I had dreamed of going there. But a visit to the festival seemed so unlikely. Year after year, on my CBC radio programs, I reported what had happened at Cannes, mostly from reports in *Variety*. The daily press was uninterested in the festival itself, and only wanted to tell of the scandals and photograph nude starlets. Later, the BBC sent commentators to Cannes, and made their broadcasts available to us. Dilys Powell, Lilian Duff and others talked about the marvelous films they saw and the directors they met at Cannes. But the CBC had little money to send broadcasters overseas in those simple years, and when they did, the budget did not recognize film as an essential art, even though the CBC had taken the unprecedented step of devoting time to film reviews, interviews and screen music.

Gerald Pratley, critic and broadcaster, is director of the Ontario Film Institute.

As is so often the case, the first visit came about unexpectedly and by accident. Harry Boyle (now chairman of the CRTC, then manager of the CBC's Trans-Canada Network) had received a tape recording from Stockholm of a profile of Ingmar Bergman, who had begun to attract critical attention with his then 'daring' films. His latest was *The Virgin Spring*, the first showing of which would be at Cannes in May of 1960. Mr. Boyle decided the 20-minute program should be expanded. He sent for me, questioned me about Cannes, and asked if I would like to go to the festival to obtain extra material about Bergman's film and about the festival itself. I could scarcely believe my ears. There was a catch, however. There was no money to send me to Cannes. He would give me an air ticket to Amsterdam, provided by KLM for use of broadcasters reporting on the annual Keukenhof tulip festival at Lisse, and after I had done my piece on the tulips and on filmmaking in Holland, I was free to journey on to Cannes – at my own expense.

It was one of the most exciting days of my life when I left by train from Amsterdam station on the long trip to Cannes, wondering what lay ahead and how I would cope with the formalities and procedures of the festival. On the train I met a very tall young man, who looked as though he was a festivalier, and he was. He turned out to be Hans Saltink, the Dutch film critic and correspondent for *Variety*. I enquired anxiously about hotel accommodation and the cost of it. He confided to me his plan. As he too needed inexpensive accommodation, he had made overtures to a lady with a little dog whom he had met on the train, and who lived in a spacious apartment at the Palais du Rond Point, immediately behind the festival palais. After several walks along the corridor of the speeding train with the lady and her little dog, it was agreed that Hans would get one room for two dollars and I would get one for three, the difference being that she would have to move out of the room she was giving me and the extra dollar would atone somewhat for her discomfort!

The next morning the train sped along the coast of the Mediterranean. The sea was an enchanting, shimmering blue, and red-roofed houses set along the roads and vineyards flew by, tranquil and picturesque in the early sunlight. When the train finally pulled into the station and "Cannes" on the station nameplates came into view, it seemed too good to be true.

Since then, I have been back to Cannes every year except 1968, and that was the year when the festival was closed as a result of the student riots. I made a long-term plan just after my first Cannes visit that I would go to all the major festivals once, to see what they were like, but continue to visit Cannes regularly. I have never regretted this decision. In my work in films, writing, broadcasting, running the Ontario Film Institute and the Stratford International Film Festival, I find that Cannes provides me with nearly all the information, films and people that I need.

I have no patience with certain critics who do nothing but complain about Cannes. They talk about the commercial aspects of it with wrinkled nostrils, they criticize the unpleasant people, the money-grubbers, the social climbers, the vulgar show-offs. Fortunately, we don't have to associate with them if we don't want to. There are so many films to see at Cannes it's hard to know where to begin in making choices. There are days when it is easy to feel exasperated and even depressed. Nothing sometimes seems to make sense. Why bother to try and keep up with the films when no matter how many hours one spends in the cinemas, there is never enough time to see all the pictures spread before us? It is difficult to make appointments, to keep them, and at times to see one's best friends! It is now awfully expensive; there are more people than ever to fight against along the sidewalks on the way to the cinemas. It can be a very lonely place among so many people. But I would not want to miss the festival, and I try not to think of the time when I shall no longer be in a position to attend. It gives many of us our annual meeting with old friends among the critics; it is our window on the cinema of the world; it is a place to meet filmmakers both familiar and new, and not just directors but almost everyone associated with film in all its many forms. The documentation and catalogues available would be difficult to obtain outside the festival.



The push and shove to get into the evening performances where bow-tie and tuxedo are obligatory. *Les gendarmes* stand by in case of panic or party crashers

The prestige attached to going to Cannes, whether as a participant or observer, is considerable and grows annually. Most critics, even if they write disparagingly of the festival, go to great lengths to let everyone know they were there. In the old days, Louise Fargette would come to the station to say goodbye. Today, there isn't time for that. There are too many press people, and most of them travel by air. All things considered, it is the way the individual decides to come to terms with the variety of activities available at Cannes which determines, in the end, how valuable the festival will be.



...TO SHOW FILMS

by David
Perlmutter

The Canadian market for feature-length motion pictures represents only about 5% of the total world potential. Accordingly, Canadian feature motion picture producers should not restrict the scope of their distribution to Canada alone but must consider their market to be the world.

The annual film festival at Cannes, France, represents the largest single gathering of representatives from the major companies in the motion picture industry, whether in the areas of financing, production, distribution or exhibition, including the top companies from every major country in the world.

Although most of the publicity generated each year from Cannes deals with the film festival aspect of this gathering, in fact the festival activities constitute a minor part of the overall proceedings. Only about sixty films are screened in the three different related festivals; whereas more than six hundred films are actually exhibited during the two-week period of Cannes. It is this mass screening that constitutes what has now become one of the major rationales for any producer or distributor being in attendance at the festival.

The producers are at Cannes showing their films and discussing new projects; the distributors are at Cannes buying the films being shown there and expressing interest in the types of films they would consider buying in the future; the exhibitors are at Cannes to get an idea of the type of product currently ready for distribution or being planned with a view to setting their own schedules for the current year; the financiers are at Cannes to look for new projects for production.

David Perlmutter is president of Quadrant Films Ltd., Toronto. His recent productions include It Seemed Like a Good Idea at the Time and Find the Lady.

An internationally oriented film company such as Quadrant, with its subsidiary, Compass Film Sales Limited, which handles foreign sales of films produced by Quadrant and other independent producers, is at Cannes not only to sell its own product but to maintain communications with the rest of the industry.

Toronto, Montreal and other Canadian cities are not in the mainstream of the motion picture industry. Being located in London, New York, Los Angeles or some of the secondary centres such as Paris, Rome, Munich, Hong Kong or Tokyo allows a production and distribution organization considerable access to the major companies in the industry. Canadian producers therefore must take every opportunity to maintain their liaison with such companies and the Cannes Film Festival represents one of the major such opportunities.

Specifically, it allows Canadian companies to:

- (a) Show the films produced or taken on for distribution during the current year to prospective distributors in the rest of the world since 95% of an average film's income potential is outside Canada, with almost 50% outside North America.
- (b) Make personal contact with these distributors in order to build relationships for future product and for ease in future negotiating.
- (c) Hold discussions with other producers and other foreign sales representatives to get an input in terms of current trends and types of films acceptable in the marketplace.

- (d) Have an opportunity to discuss financing structures and sources with other producers and the financial people present at Cannes.

With the signing of the Anglo-Canadian Co-Production Treaty, Canada has become even more attractive as a site for international productions. As the producer of the first film done under this treaty, Quadrant is particularly anxious to establish more international relationships with a view to expanding its areas of co-production. We have found that in this way our resources can be more effectively utilized and our particular talents brought to the benefit of other producers as well, hopefully with financially advantageous results for those other producers as well as for Quadrant.

The efforts taken by the Canadian government over the last few years, through its administrative facilities at the Carlton Hotel and the use of the Vox Theatre, together with the increasing international acceptance of Canadian-produced films have, to a great extent, lifted the cloud of provincialism under which many Canadian producers have had to operate in the past. As a result, Canadian films shown at Cannes and Canadian producers and sales agents operating there are now accepted equally with those of the other major film-producing countries of the world. We feel that the continuing presence of Quadrant and other Canadian organizations at Cannes is serving to put Canada's producers and distributors in the forefront of the industry.

And besides – the restaurants are terrific!



...TO GET THINGS STARTED

by André Link

the film, the owner told them it was sold. They were furious and asked why he had told them that the film was free for Canada when they went into the screening. "Well," he said, "it was then, but it was bought in the meantime."

So last year when we showed one of our films, there was a big buyer there from a rather important company, and he looked at it, and after a half an hour, he walked out. And he didn't say a word, he just walked away. I thought to myself, "We're really in trouble." And then we found out that he *did* want to buy the picture but he just didn't want to say that he liked it. So there you have it – two schools of thought, two approaches. Cannes is a bit crazy.

The approach

I imagine that everybody has his techniques and tactics and contacts. But I don't know how anyone organizes anything in Cannes. I start out a day, and I might have a number of appointments. If I do 50% of what I intended to do, that's great. Sometimes I don't show up for an appointment, and sometimes people whom I'm expecting don't show; everyone loses the sense of time. You're in a screening room, and you have to leave and go to another place. It's very difficult. Things are done on the spur of the moment and a great deal depends on who or what you see.

As for meetings, I'm a great believer in the Carlton Hotel Bar. It's one great bordello. Everybody and everything is for sale. You run into everyone at the Carlton. And then, I have breakfast meetings and business dinners. These are controllable times when you can count on seeing people individually. If I'm lucky, I get an hour at the beach when I meet someone for lunch there. I'd say it's fun... Aside from that, you just bump into people and try to b.s. them as fast as you can.

It's very bad to go and buy in Cannes. It's very good to go and sell. There are a great number of distributors who go to Cannes and say, "I have to come back with five or

An anecdote

Cannes is a crazy place. Many years ago I was at a screening, and I'd seen half an hour of a film that I liked very much. There were four competitors inside, four distributors buying for Canada, so I went out after half an hour, saw the guy who owned the film, and signed the contract. When my four competitors walked out and wanted to buy

André Link is vice-president of Cinepix Inc., Montreal. His recent productions include Shivers and Death Weekend.

10 films." You just might buy a film that you think will make a fortune and it turns out to be a big turkey. You got involved because everyone else goes crazy there. There is a fever in Cannes, and that's a very important thing for exporters to take advantage of if they have something that people might pick up. If it's lean year, like last year, then there are not very many commercial films available. I'd rather sell than buy because when I buy, I'm put through the ringer too if the film I want is a good commercial one.

We did very well with **Parasites** last year because it just seemed to be the film everyone wanted to grab. In Cannes, you have the advantage of being able to put several competitors in a bidding position. For instance there are a lot of distributors from Holland where the competition is keen. If three or four distributors who buy for the same territory want your film, you can ask a higher price and eventually one is going to give you what you want or very close to it. If you wait until someone shows up either in Montreal or Paris or wherever, screens the film and makes you an offer, then you're dealing with one country and one buyer. In Cannes you have two or three from the same territory interested simultaneously. Your bargaining position is a lot better. We probably wouldn't have done so well with **Parasites** if we had shown the film two months earlier or two months later in individual screenings.

As a producer

As a producer, Cannes is important because you can get a fast reaction. If you have an idea for a film, you ask 10 or 15 people about it – "Would you like a film about this or that?" – and they give you an opinion right away. You know if you're on the right track or the wrong track in a single day. Normally, by the time you start writing letters, sending out treatments and getting feedback, it takes a month to get the same type of reaction.

And then there are so many films being shown at once that you can see the trends and find out what's going on. Nowhere else would you have the possibility of seeing that many films so far in advance of their release. In Cannes you can see films that will eventually hit the screen six months ahead of time. That's also very important for a producer and a distributor. It's like taking the pulse.

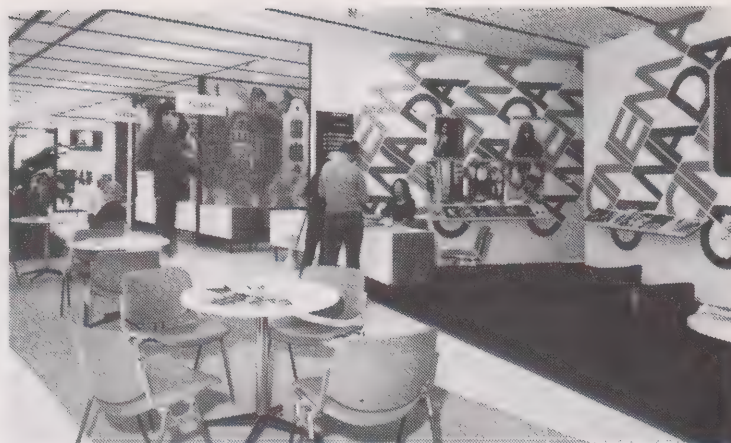
What does it take and what is it worth?

Four of us go to Cannes from Cinepix; there's Werner Wolfe from our Paris office, Rita Leone from Montreal, my wife and I. For some films, it helps to have the director or the stars too. They circulate and see people. If someone is there, for instance, at the Directors' Fortnight and meets the press and gets good press, then there is an immediate reaction in the papers around the world.

It has happened that Cinepix sold a picture when the buyer was in Cannes and hadn't yet seen the film. The people in his home office read the critiques which appeared in their local papers and instructed him to buy the film.

For business, Cannes is very important. We probably make 60% of our yearly sales there. Financially, it's quite rewarding when you have a film which people want to buy. But it can be an awful mess when nobody wants your film because the advertising is expensive and so is the whole trip and the machine: and so it can be disastrous as well.

The important thing to realize is that only in Cannes does one have the chance of meeting so many people in one single day. Let's say you wanted to travel to Los Angeles to see some people, or to New York or wherever. You probably have a better chance of seeing them in Cannes than on a regular business trip. Maybe there's not that much business contracted at a given moment, but so many things are started, and so many contacts established that later a simple phone call can finish something up. That's what Cannes is all about. And it's fun. □



In the Palais des festivals, Canada had an impressive booth in 1972 – the better to lure the buyers with...



In 1973, the booth was smaller and more business-oriented



Nicole Boisvert and André Link discuss business in front of the Cinepix stand, one of the many booths put up by independent distributors



Although the Québécois traditionally resists the pomp and circumstance, Michel Brault did put on a bow-tie to receive his prize for best direction: **Les ordres**

NOW PLAYING AT THE VOX

A Canadian information agent at Cannes is not supposed to exercise critical judgement about the films he or she promotes. The pertinent questions are asked by the buyers. A Greek says, "I need a film with violence but no sex... the censor, you know. What do you have?" The Scandinavian asks for the opposite, "sex without violence". And then there is the poor South African who needs something without sex or violence and, certainly, no mention of race, color or creed. The only sheepish request one gets is from the fellow who runs an art house and who dares asks if there are any good films available.

In deference to the buyers, then, the following attempts to put them on the right track. Little attempt is made to summarize the film, or to be especially fair. (Can one be fair to a film in one line?) The Vox screenings are there for them to follow up if they're interested. For the Canadian viewer, *Cinema Canada* only hopes that the day will come quickly when his local movie house will be as rich in Canadian films as the small Vox Theatre in Cannes is during festival time.

Screening times are abbreviated as follows: May 23 at 16 hours (4 p.m.) becomes 23/16.

L'amour blessé by Jean-Pierre Lefebvre. A stark portrayal of one woman, home alone with her radio, listening to a hot-line program; Lefebvre's comment on the influence of the media. 27/16

Death Weekend by William Fruet. Psychological thriller. A model goes for the weekend with a fellow she hardly knows and ends up killing four men who hassle the couple on the highway. Violence obligatory. 17/11, 22/16, 25/18, 26/9

East End Hustle by Frank Vitale. Cindy leads her co-workers in a prostitutes' revolt. As usual, the forces of order – this time in the guise of Dan the pimp – win out with a vengeance which is swift, messy and efficient. 15/18, 18/11, 20/9, 25/16

L'eau chaude l'eau frette by André Forcier. A black comedy. A teaming boardinghouse and a birthday party

for the owner, the neighborhood shylock, mix with juvenile frustrations and ambitions, painting a rich fresco of life in Montreal's east end. 27/11

The Far Shore by Joyce Wieland. An opulent trip to 1919 to look at some star-crossed lovers – he, an artist; she a free-spirited woman – in Victorian Ontario. 15/14, 20/14, 27/18

Find the Lady by John Trent. Comedy. Three separate plots to kidnap the same lady collide under the watchful eye of that detective team Broom and Kopek, ending in a hilarious person-hunt at a deserted carnival. 16/18, 17/14, 22/9, 27/14.

The Keeper by Thomas Drake. Gothic comedy-thriller revolving around the mad (?) keeper of the Underwood Asylum where mysterious deaths have aroused the curiosity of the local police and the daring of Dick Driver, private eye. 22/11, 24/9, 23/16, 26/18

Love at First Sight by Rex Bromfield. A crazy and generous film about love between a blind boy and a young girl, the resistance they met from her family, and the triumph of love over all. 14/11, 19/14, 21/14, 24/18.

The Man Inside by Gerald Mayer. Police drama. An undercover agent begins to buckle under the pressure, loses his sense of moral direction and becomes tempted to involve himself in a million-dollar heroin ripoff. 14/14, 19/16, 24/11, 25/14

The Man Who Skied Down Everest. Feature-length documentary about a Japanese skier who took scouts and a camera team to the top of Mt. Everest to film his two-minute run down the highest mountain. 14/16, 18/9, 22/14

The Melting Pot by Deke Miles. Some American draft dodgers learn about self-help and friendship as they watch the people of Winnipeg battle together to overcome the dangers of the 1950 flood. 18/14, 20/18, 23/14

Metamorphosis by Barry Greenwald. A short film, reflecting the frenetic pace of our lives and one man's attempt to escape monotony. 26/14, 27/11

Mustang by Marcel Lefebvre. Country-western murder at the rodeo, Quebec style, with terrific songs by Willie Lamothe. 14/18, 17/16, 23/9, 25/11

The Mystery of the Million-Dollar Hockey Puck by Jean Lafleur and Peter Svatek. Children's comedy results when a couple of kids get mixed up with some diamond smugglers and the Canadiens hockey team in a chase which takes them through Quebec during the Carnival and on to Montreal. 16/11, 18/18, 21/16

Les ordres by Michel Brault. Psycho-political drama as the police arrest, incarcerate and eventually release innocent people during the 1970 October crisis in Quebec. 16/14, 19/18, 21/11, 26/11

Partis pour la gloire by Clément Perron. 1940s nostalgia, situated in rural Quebec when farmers refused to be drafted for the war and hid out in the backwoods. 16/9, 15/11, 20/16, 23/18

Point of No Return by Ed Hunt. Psychological thriller. A man looks for an explanation of his brother's death and runs into a mad professor, stories of UFOs and danger. 16/16, 19/9, 21/18, 24/14

Second Wind by Don Shebib. Suburban drama. A stockbroker who has everything wants more – to run competitively – and nearly loses his wife. 17/9, 18/16, 25/9

The Supreme Kid by Peter Bryant. A modern-day hobo takes a young dropout under his wing and treats him to the adventures of the easy life on the road and in Vancouver. 15/9, 19/11, 22/18, 26/16

A Sweeter Song by Allan Eastman. Infatuation and growing up are the themes of this adolescent comedy set in swinging Toronto. 15/16, 17/18, 21/9, 23/11

La tête de Normande St-Onge by Gilles Carle. Sexy psycho-drama. A young girl tries to free her mother from a mental hospital only to be engulfed by her own psychological problems. 20/11, 24/16, 26/14, 27/9

Norman McLaren



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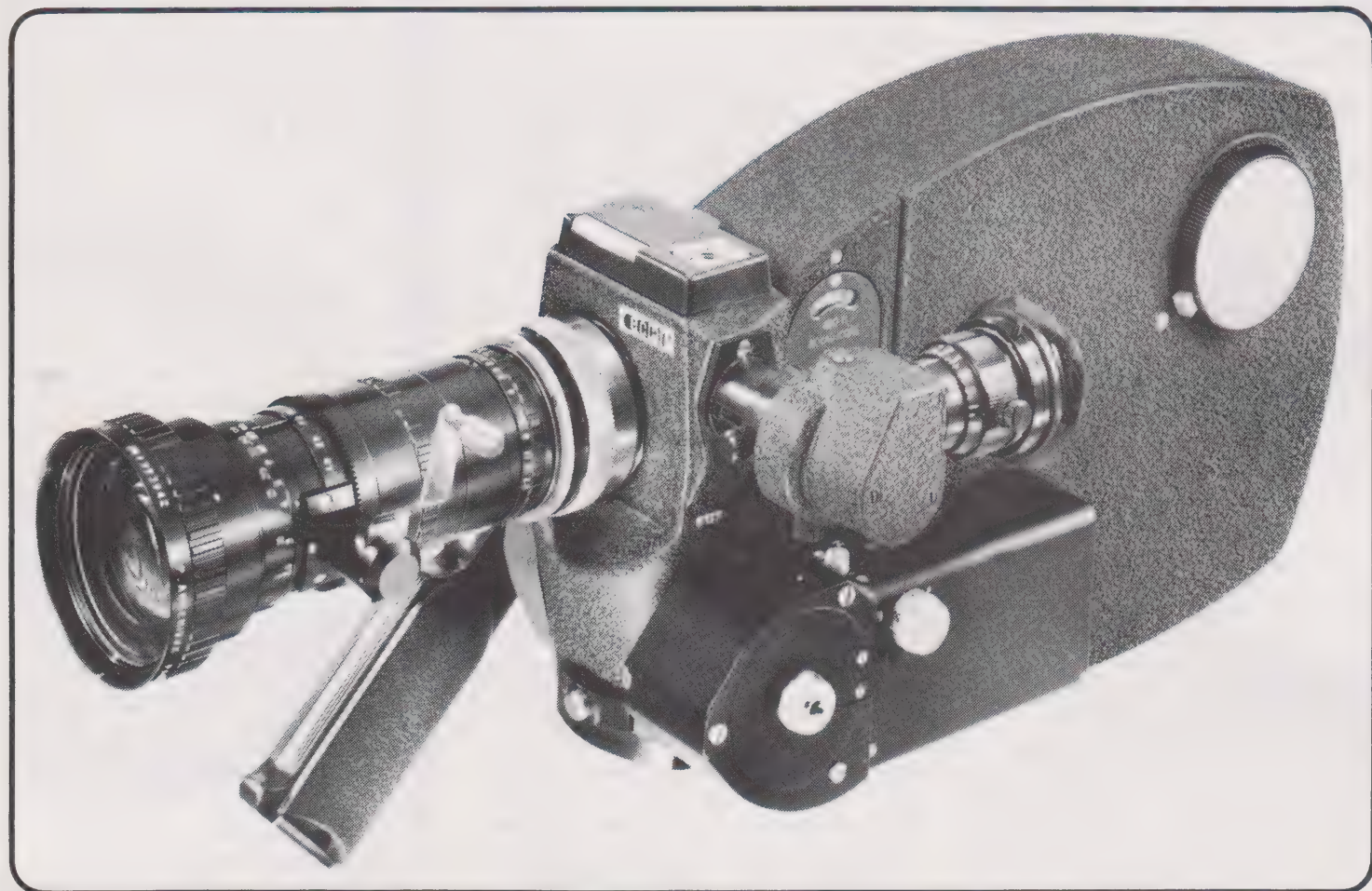
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SPECIAL EVENTS

CANADIAN FEDERATION OF FILM SOCIETIES SCREENING-PREVIEW WEEKEND

Delegates and observers representing up to 40 film societies and institutions who regularly use and program film are expected to converge on the Cornwall, Ontario, campus of St. Lawrence College of Applied Arts and Technology this Victoria Day weekend.

At least six rooms and the college cinema will be turned over to 16 mm projection from 9 a.m. to 11 p.m. daily and a midnight room will open up in the residence until 4 a.m. Ten minutes' walk away a friendly local independent will screen the 35 mm features from 9 a.m. to 6 p.m. Sandwiched in-between are three panel discussion groups which will be audiotaped, the annual general meeting of the federation and ritualistic numbers such as a wine and cheese party and banquet. All this for \$25, students half price and a discount for members. The college cinema management program students are working on a tie-in with a local drugstore for eye-drops. Feeding and sleeping arrangements will be on-campus and will include a coed hostel in the gym. Mattresses if you're lucky and your own sleeping bag for free. Or defect for the relative comfort of an hotel.

The image of the film society movement varies according to one's age and experience. It may seem to be a bunch of socialites and "film buffs" (odious words and often odious types) name-dropping directors while ogling subtitled prints of anything not in their mother tongue. It may be someone with a cultural-messianic complex hustling celluloid in a church basement in the Northwest Territories; it may be a group of rural isolates who abhor television yet hunger for images. It may be the patron of the plush federally, provincially or university-sponsored film theatre, institute, cinematheque, conservatory or whatever.

All that these people have in common is a love of cinema and most of them hunger for alternatives to regular commercial fare, and for the

isolates, Bergman's **Magic Flute** is an alternative to **How to Stuff a Wild Bikini**.

The film society movement has been up and down in the last 20 years and at one time about to go the way of the dinosaur. The hangup was the federation's concept that a true society was one with a rigid system of membership and subscriptions for admissions, in part brought about by the contract terms of the major distributors. However, the federation and distributors seem to be moving with the times. In the heyday of the society, it was the sole purveyor of quality films. The past decade has seen the growth of the independent repertory theatres, powerful campus screening bodies, all manner of people getting "into film".

Statistics indicate that over a third of film rental income in the country comes from 16 mm and there are numerous independent and specialist distributors catering to the alternative exhibitor. All types of distributor have made top product available to cater to the different screening situations in the country and, besides the latest foreign-language import looking for a screen (Japan, Switzerland, Peru, Italy, Germany, France, Jamaica, South Africa, Australia, Brazil are among the sources), there will be screenings of new prints of old goldies, restored versions, new discoveries, re-discoveries for bookers of all ages. **Les enfants du paradis**, **The Front Page**, **Duel in the Sun** and so on. Can one list 80 titles?

Canadian content has not been overlooked. The National Film Board has feature-length product of interest and there is a move to turn **A Star is Lost** into a midnight cult movie. And there is room for independently made shorts, socially conscious features.

The *modus operandi* is to register, digest the program notes and schedule and, with one or two brother/sister delegates spread around the rooms, eavesdrop on conversations, check the computerized audience rat-

ings and cover as much as possible with as little sleep as possible. Having a CFFS index, a listing of over 8,000 titles which can be rented in the country, also helps – but distributors supply copious catalogues and fliers, and societies exchange program notes.

The panel groups promise to be interesting. One is an interface between film society officers, independent repertory theatre managers and heads of institutes to see where each helps and hinders the other. Another is for newcomers just starting societies or screening situations and while one end of the spectrum may be exclusive and preoccupied with constitutions, there are thrusts towards societies which are socially oriented, doing things like weaning audiences away from conventional pabulum, seeking out the worthwhile domestic and experimental product and finding or making audiences for it. And not forgetting kids. Children's shows are not just conveniences for parents but participatory experiences under the aegis of some societies – Disney doesn't have it all his way anymore. There are alternative sources for kids and these films will have screen time too.

The opening program is being arranged by the National Film Theatre, a branch of the Canadian Film Institute emanating from Ottawa. NFT is not big brother and not a cuckoo in the film society nest and it is probably the best source of quality 35 mm film from anywhere as long as commercial exhibitors do little to encourage distribution of non-North American film on the continent. Apart from a top-ten list of Bergman, Bunuel, Wertmuller (lately) and others, there is so much which remains unseen in Canada – although an urban Canadian is certainly better off in the area of film fare than most British people living outside London. The thing is to get the NFT programs circulating around the country.

Cornwall is 75 miles west of Montreal, on the Saint Lawrence River, and 65 miles southeast of Ottawa. With a little perseverance and research, getting there shouldn't be too difficult and if you write or phone the conference convenor Chris Wilson at St. Lawrence College, Windmill Point, Cornwall, Ont., (613) 933-6080, you should be able to find out anything else you need to know about the weekend.

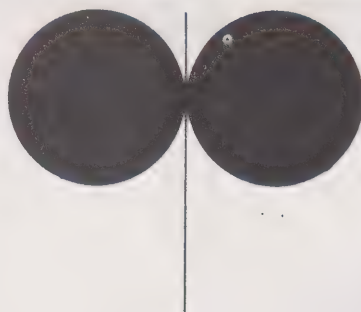
Chris Wilson

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FILM REVIEWS

Donald Brittain's

Volcano

d: Donald Brittain, **sc:** Donald Brittain, **narr:** Brittain, words of Malcolm Lowry spoken by Richard Burton, **ph:** Douglas Kiefer, **ed:** John Kramer, **sd. ed.:** Les Halman, **sd. rec.:** James McCarthy, **m:** Alain Clavier, **jazz arrang:** Arts Phillips, **exec. p:** James de B. Domville, **p.c.:** National Film Board of Canada, 1976, 16mm, color, **running time:** 100 minutes, **dist:** N.F.B.

Every couple of years, the National Film Board turns out a film of such magnitude that it makes one believe that despite the waste and ineptitude, the place is worth it. Every couple of years, Donald Brittain gets his considerable talent organized behind a project he can relate to and produces a film of outstanding power. Such a film is **Volcano**, the flesh-and-blood portrait of a man possessed.

"I sometimes think of myself as a great explorer who has discovered some extraordinary land from which he can never return to give his knowledge to the world. But the name of this land is Hell – not Mexico, of course, but in the heart."

Malcolm Lowry was one of the great literary geniuses of our age, but ours is an age hard on genius. He wrote only one book worth reading; it took him eight years and in the process, it destroyed him. Haunted by homosexuality, guilt and paranoia, his life was a downward spiral of impotence, alcoholism and – ultimately – insanity. The book, his legacy, is the intense and seering personal account of his odyssey. But the blackness is not without its humor, the



desolation not without its hope. He begins the book with a quote from Sophocles, "Wonders are many, and none is more wonderful than man..."

At the age of 27, Lowry had settled in Cuernavaca, Mexico. He had come out of a restrictive, upper-class British background, somewhat of a playboy. He and his family had a mutual hatred for each other but his father faithfully supported him through all his ukulele-toting, alcoholic misadventures. Everyone who met him knew he was a genius, but a genius bent on self-destruction. Three years earlier, he had written a witty little novel whose only virtue was that it got published. "His passport called him a writer, but he considered his only book an embarrassment; his entire life an embarrassment."

In this squalid and beautiful Mexican village, Lowry seemed to have at last found a home, his own private hell. At the foot of the two mountains Popocatepetl and Ixtaccihuatl he began his life's work, an alcoholic collage of evil, suffering, squalor and humor unfolding amidst the terrifying, pathetic images of Mexico's Day of the Dead. He lived in this village less than two years, but it would haunt him for the rest of his life.

Most attempts to convert great literature into film are bleak failures. This is particularly true of modern

literature which goes well beyond the cops and robbers level which film handles so well. How do you find visual analogies for the words of *Ulysses* or *Finnegans Wake*? How do you take something whose power lies in one medium and translate it into something as intransigent as film? A rose is not a book is not a movie. Brittain uses the author's own life as the key to his work. The film weaves back and forth from the world and images of his life, to that of his novel. What results is a Picasso-like multi-perspective truth, a truth about Lowry and a truth about the human condition.

The film draws much of its considerable power from its source. Like any standard documentary, it consists largely of interviews and narrated sequences with pictures of Lowry's life. But the similarity ends there. The subject of this film becomes its object, the book becomes the words becomes the images becomes the people with such a fluidity that you are no longer seeing a movie about something or someone, you are not outside looking in at someone's life, you have become part of his life, part of his vision and part of his suffering. In a way which up till now has been reserved for only the greatest of literature, **Volcano** goes beyond conventional documentary,

Film Credit Abbreviations: d.: Director, asst. d.: Assistant Director, sc.: Script, adapt.: Adaptation, dial.: Dialogue, ph.: Photography, sp. ph. eff.: Special Photographic Effects, ed.: Editor, sup. ed.: Supervising Editor, sd.: Sound, sd. ed.: Sound Editor, sd. rec.: Sound Recording, p. des.: Production Designer, a.d.: Art Director, set dec.: Set Decorator, m.: Music, m.d.: Music Director, cost.: Costumes, choreo.: Choreography, l.p.: Leading Players, exec. p.: Executive Producer, p.: Producer, assoc. p.: Associate Producer, p. sup.: Production Supervisor, p. man.: Production Manager, p.c.: Production Company, col.: Colour Process, dist.: Distributors, narr.: Narration.

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beyond fiction into a rarefied world of its own. It is among the greatest movies I have ever seen.

Brittain is no newcomer to films (see *Cinema Canada* no. 15 pp. 36-40). Over the years, his films have won just about every prize given to documentaries around the world. They all have the Brittain touch – extremely well structured with a fine appreciation for the foibles of man, his contradictions as well as his genius. Brittain has a gossip's attention to human detail, his interviews start where other documentaries leave off – the pauses, the asides, and the revealing little glimmers which go beyond the words being spoken. In the narration of Brittain's films you get still more details feeding the curiosity, with its "scorpion sting" construction such that it can back-track on itself and catch you unawares. In building up a film, this same element of surprise is maintained. Throwing the curves as he calls it, he juggles whatever he is dealing with – past and present, fantasy and fiction, and changes in location – with such dexterity that you are never bored, you never know what's coming next.

With the story of Lowry, Brittain's multifaceted technique has come to its climax. The filmed portrait of Malcolm Lowry hits us from many directions. There is the interview with Lowry's only living brother, Russell; years of pent-up frustration living with this irresponsible, lying, destructive and ultimately embarrassing family legend pour out in an intimate confession to the camera. A school chum, now an old man, tells how Lowry once wrote a song punctuated with a stanza of farts. "Quite remarkable, you know, that he was able to do it at will." Dr. Michael Raymond, his psychiatrist at the British mental institution where he spent much of his last three years, talks about an attempt at inducing an

aversion reaction to alcohol. "He was a very meticulous man and used to wash the vomit off his hands with the glass of milk we would give him afterwards." An ancient schoolteacher declaiming from the front of a classroom remembers that Lowry used to slouch. And finally, his wife/mother Margerie to whom the film is dedicated, describing the heartrending details of their poisoned, blessed life together.

Lowry struggled with the manuscript of *Under the Volcano* through three countries and five drafts for eight tortured years. As Brittain's narration succinctly puts it, "It cost him everything, but in the critical judgment of many, it was no waste." But it was Lowry's literary success that proved to be his final undoing. "Fame is like a drunk; it consumes the house of the soul, exposing that you have worked for only this." Cut to the academics busily at work four biographies and 127 doctoral theses later. The black frocks and tweed jackets natter knowingly to each other about how he crosses his Ts in the last chapter of the third draft.

But this film does more than just show us how other people have regarded this literary genius. In many ways, *Volcano* is by Lowry as well as being about him. Brittain and researcher Bob Duncan spent two weeks in Mexico in search of Lowry images. What they have come up with are not literal images from the book, but pictures of Mexico that drill into the subconscious. The Mexico in the heart that Lowry talks about become the unerasable images of all our dreams. Through an all-seeing, all-feeling alcoholic haze, the filmmaker, Brittain, the author and the narrator, Richard Burton, have achieved a form of communion – a transubstantiation in which the words and the images have become living flesh.

There is a group of Mexican financiers who have bought the film rights for the novel *Under the Volcano*. The book is considered a hot property and was sold for many thousand dollars. Joseph Losey, Orson Wells and other heavies are being considered as possible directors of this future epic. I wish them luck, but I fear that they have been scooped. No actors, no makeup, no lighting or set construction will ever be able to match the reality of this film: the banal, the human, the terrifying and touching document of one man's life – of all our lives.

Ronald H. Blumer

Jean Lefebvre's

L'amour blessé

d: Jean-Pierre Lefebvre, **asst. d:** Robert Faveaur, **ph:** J.C. Tremblay, **ed:** Marguerite Duparc, **sd:** Jacques Blain, **l.p:** Louise Cuerrier and the voices of Gilles Proulx, Paul Baillargeon, Pierre Curzi, Frédérique Collin, Jean-Guy Moreau, Monique Mercure, Denise Morelle, **p:** Marguerite Duparc, **p.c:** Cinak, 1975, **col:** 35 mm, **running time:** 78 minutes, **dist.:** Disci.

Jean-Pierre Lefebvre, Quebec's most prolific and independent producer-filmmaker, has finished his 14th feature, a film built on sound. Lefebvre's film is as stark visually as it is rich and subtle aurally. It is a film which includes the audience and which counts upon its intelligence and interest to fill out the spaces and the silences he provides.

Wounded Love has only one actress, one lonely woman, home alone on a Friday night, listening to a "hot-line" program on the radio. Others are present, but only as sounds. The radio provides the leitmotif of the woman's loneliness when it is not playing the central role itself. The advertisements, the announcers, the people who call in and their problems are the stuff of her evening. There are also the neighbors who are fighting and whom she hears through the wall, her mother-in-law, her estranged husband on the phone, and the pizza deliveryman to whom she does not open the door.

Nothing happens. Not even the camera moves much. Lefebvre is content to hold the image and to let the woman walk in and out of the frame as if her lassitude has affected the whole crew. She does her nails, bathes and listens. She is alone and defeated. The tabloid papers and the sensational hot-lines keep her company and create the sensation of excitement, of something unusual.

In a brief moment of rebellion, she herself phones the hot-line to protest the announcer's cavalier reaction to another woman who wonders whether she should leave her husband. Our lady knows. She has been beaten by her own husband and has left him. She wants to encourage the caller but can't explain why the freedom she fought for should result in such loneliness and desperation. Unable to make her point,



Alone with the radio in *L'amour blessé*

she hangs up, the phone call adding to her defeat.

Her family has heard and she receives threatening phone calls from them. Her solitude turns into terror. Sounds are all around her, but there is no one for her to turn to. She is a model of passivity, a model of what one becomes when emptiness and frustration are constantly fed by the titillations of the yellow press.

The spectator feels a rising violence when Lefebvre confronts him with this woman and her radio. The hot-line is authentic; in Quebec, the hot-lines are enormously popular and

often abusive in tone and content. Although nothing happens on the screen, a lot is happening in the audience. One becomes aware that this sort of radio in itself constitutes an invasion of privacy. It has become dangerous.

When our woman finally turns off her radio, the action is one of self-protection. She cannot, however, turn off her neighbors, and she lives through their lovemaking as vicariously as she had fed on the hot-lines before.

Lefebvre makes a strong statement about our times and the effect of mass media. He is provocative and interesting. But his films are not for the uninformed, the unprepared. His audiences must be willing to participate; he will not entertain them.

An interesting footnote: the film was shot in two evenings, and the total budget was \$53,000. The sound recording and editing took two months, and the Canadian Film Development Corp. participated in the post-production costs.

Connie Tadros

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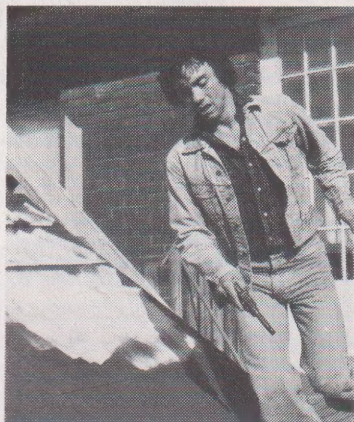
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CAPSULES

by Natalie Edwards

Second Wind. Dir. Don Shebib. An honorable entry in Olympic Canada year is this tale of a successful young stockbroker who risks his career and marriage when he develops a passion for racing. James Naughton looks great and runs believably while Lindsay Wagner (the Bionic Woman) and a good cast of Canadian performers support him. Refreshing to have a film where the climaxes are exciting but not violent, the motivation is not money and the tale adds something to our understanding of the thrill of a personal struggle. P: Olympic Films; D: Ambassador. 1976.

Point of No Return. Dir. Ed Hunt. El cheapo exploitation film with swift action, tough stuff, cliché situations that ought to manage quite well on the bottom half of somebody's bill, and looks made-for-TV. Eli Rill is an intellectual bad guy, Susan Petrie is pretty and Nicky Fylan is even grungier than Peter Falk. P: 312821 Ontario Ltd. D: I.F.D. 1976.



Partis pour la gloire. Dir. Clément Perron. Further memories of rural Quebec from this sensitive writer (*Mon Oncle Antoine*) turned director (*Taureau*) involve the problem of conscription in his village in 1942. Despite caricature and humour, critic Carmel Dumas feels sloppy direction and editing make this potential success a failure, and wishes Perron would work with Jutra again. CC: 25: 45. D & P: NFB. 1974.

The Mystery of the Million-Dollar Hockey Puck. Dir. Jean Lafleur and Peter Svatek. The long and explicit title covers the subject of this diamond-smuggling-ring children's story, pretty well disposing of any mystery. The Montreal Canadiens with Jean-Louis Millette and Kurt Schiegl keep the action slap-happy off and on the ice, though according to critic Joan Irving, there's too much hockey for the little ones, and too little for the fans. P & D: Cinepix. 1976.

Dream on the Run. Dir. John Edwards. Think you could do better yourself? That's what this director thought when viewing some action films, so he took his practical experience as an ex-con who knows the score, and made one of the most fascinating home movies ever, with the help of some friends. It's cool, it's crazy, it's a sleeper — and it has a very authentic feel, even to the moralistic tone. P: Circle Productions. D: F.G.W. Import Co. (Canada) 1976.

La tête de Normande St-Onge. Dir. Gilles Carle. Like Elizabeth Moorman in *Eliza's Horoscope*, Calore Laure, lovingly photographed, plays a young and beautiful searching woman whose fantasies must try to meet reality, and who lives in a boardinghouse full of the hidden craziness of life. In Carle's film, says Montreal critic Ron Blumer, the characters are credible and the stories endlessly fascinating, yet there is an unsatisfied feeling at the end as the film oozes away, that almost makes you forget what a gorgeous, rich and engrossing film you've seen. CC: No. 24: 44-45. P: Les Productions Carle-Lamy; D: Cinepix. 1975.

Partners. Dir. Don Owen. The script of *Rosedale Lady* gradually evolved into this intriguing tale of a young American male's infiltration into the heart and world of a wealthy young woman, born and bred in the Canadian establishment. The theme of US takeovers is explored symbolically and realistically, and the final shot of Hollis McLaren at the airport is a memorable poetic statement of Canada's beauty and vulnerability as well as a perceptive comment on women's position today — and an appropriate ending to the film's love story. Marring the film is a weak attempt to create action and adventure in a sub-plot involving narcotics. P: Clearwater Films; D: Astral. 1976.

The Clown Murders. Dir. Martyn Burke. A newspaper story of a young socialite kidnapped by four friendly fellows in a foolish caper may have inspired this tale but its feeling of *déjà vu* too stems from the use of typically TV techniques, and an assortment of plot devices familiar to the point of ennui. There is some mystery and some shooting, and in fact some good effects too, but characterizations are shallow and the genre of action-horror-schlock is neither updated nor improved by this entry. 1976. P: Muddy York Motion Pictures. D: Astral.

Pour le meilleur et pour le pire. Dir. Claude Jutra. Marriage observed. Over the years with sneers and tears, with Jutra as the Husband, Monique Miller an elegant etching as the Wife, and Monique Mercure fascinating (of course) as Another Woman. Fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful. It hasn't much heart but is has loads of style, and when Jutra finds married life deadly, his couple shoot it out, in just one of the numerous and totally unforgivable visual puns that prove we can have two languages and still not escape the punster. D: Cinepix P. Les Productions Carle Lamy. 1975.

The Far Shore. Dir. Joyce Wieland, with Judy Steed. Long-awaited Canadian film spawned from the personality and mystery of artist Tom Thomson's life and death, is subtle, sensitive and beautiful. Frank Moore and Céline Lomez build characters whose love visibly grows before our eyes, while Lawrence Benedict and Sean McCann are recognizable as a nest-building wasp and stinging hornet. Leiterman's photography was never better and the slow graceful pace and Pringle's weeping musical score make this lovely film a harmonic whole. 1976. P: Far Shore Inc. D: Astral.

A Sweeter Song. Dir. Allan Eastman. Canada discovers sex and bad words, and makes some pleasant fun of itself, but basically the film's flip, scattered and rather collegiate approach leaves an audience wondering at whom to laugh, and when. Dragged-out gags and overplayed bits gradually deteriorate what seemed like a good idea at the time. Jim Henshaw has everything but timing. Susan Petrie looks ready for the Big Time, and Peter John as a DJ and George Montgomery Kee as a Pakistani Manpower employee create memorable sequences. P & D: Burg Productions, 1976, Burg Productions, 217 Arnold Ave., Thornhill, Ont.



Les Ordres. Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: 17: 77; 20: 27, 64. D: New Cinema (E); Les films Mutuels (F). P: Les Productions Prisma. 1974.

The Parasite Murders (Frissons). Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs results in a gory grotesque tale of yuck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex in Montreal. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's Exorcist. CC: No. 22: 23, 25, 44. D & P: Cinepix. 1974.

The Mourning Suit. Dir. Leonard Yakir. Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short *Main Street Soldier*, was invited to the 1975 Locarno Film Festival. CC: 21: 38-40. D: March Films. P: March Films Ltd. 1974.

Sudden Fury. Dir. Brian Damude. Violence and horror once again disrupt the peace and tranquillity of the Ontario countryside as personal vengeance and available loaded firearms accentuate the evil that lies within us all. Dominic Hogan is outstanding as the husband frustrated beyond control whose opportunistic actions spur the knotted plot. CC: 22: 31-33, 48-49. D: Ambassador Films; P: Film Can Prod. 1975.

Eliza's Horoscope. Dir. Gordon Sheppard. Seven years in the making, this mystical trip to adult consciousness for the girl Eliza is a visually stunning but simplistic voyage through astrology, eroticism, sexual exploitation, religion and clinging memories to find love and maturity. Marcel Sabourin is spicy as a perverted medic in an international cast which includes Texan born Tom Lee Jones and Elizabeth Moorman as Indian boy and searching girl. CC: 23: D & P: O-Zali Film 1974.

The Melting Pot. Dir. Deke Miles. A low-budget, non-CFDC, locally financed work that attempts to unite the popularity of disasters and nostalgia. According to Winnipeg critic Len Klady it doesn't work and the film should be kept at home under lock and key. CC: 25: 46. D & P: Deke Miles, Joe's & Co. 1975.

The Man Who Skied Down Everest. Japanese-Canadian co-production by F. R. Crawley scripted by Judith Crawley from Miura's diary and narrated by Douglas Rain. The long and arduous trip to Everest and descent from 26,000 feet is spectacular on film though tedious, but the use of a telescopic lens so great that watching a flyspeckman falling on a mountain-side creates an unearthly experience. CC: 22: 46. D & P: Crawley Films. 1973.



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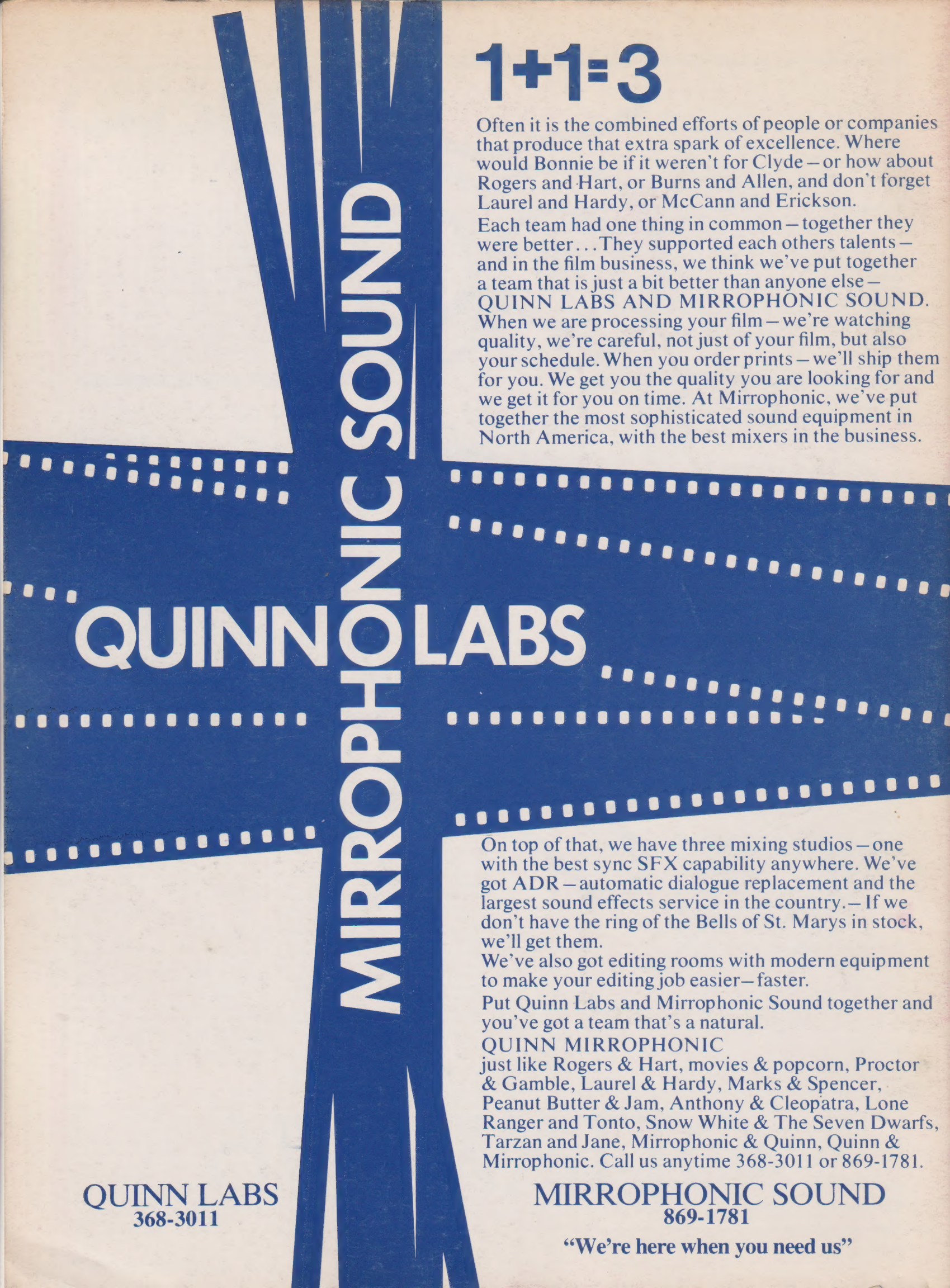
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